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23 MARCH 1957  
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# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

WBAY



GREEN BAY



GIVES PERSONAL SERVICE TO  
the Land of Milk & Honey!



'SMALL CITIES & BIG FARMS...A MILLION FOLKS

## WHERE IS SPOT TV HEADED?

Media men at 10 top spot agencies predict a constant but slower growth, easier 'A' time, stronger independent-

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## Tv costs big topic among ANA members

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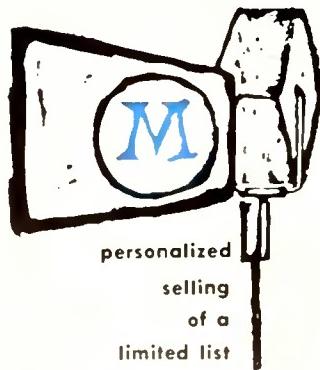
# ARIES

ENERGETIC • INGENIOUS

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out of every year  
stations under the sign of MEEKER  
benefit by:*

**INGENIOUS** investigation  
into each sales problem, looking  
beyond the obvious facts to develop  
profitable answers.

**ENERGETIC** endorsement of  
all industry organizations  
to promote the cause  
of Broadcasting and Spot Sales.  
We are charter members of  
RAB, TVB, SRA  
and members of NARTB.



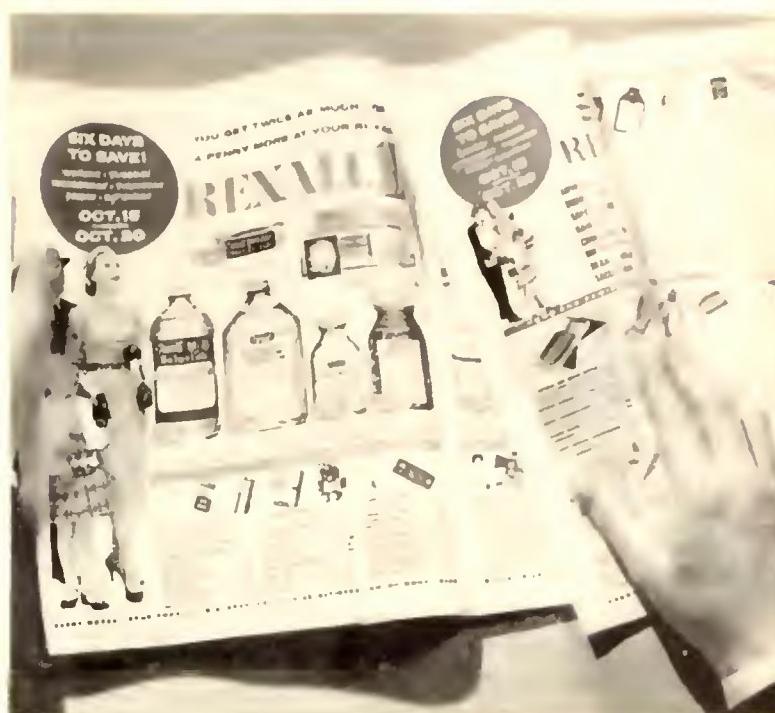
## the meeker company, inc.

radio and television station representatives

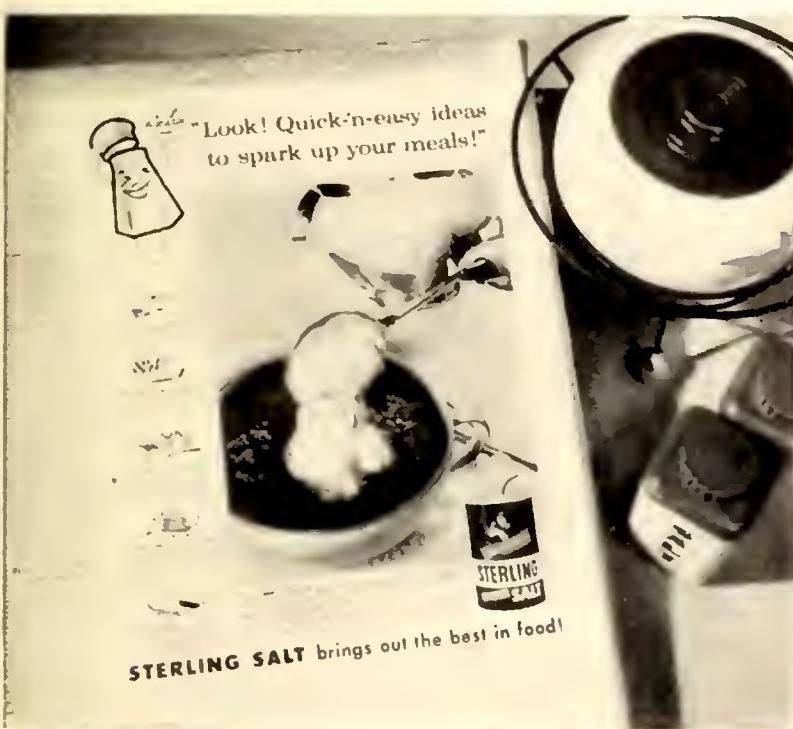
new york    chicago    san francisco    los angeles    philadelphia



**Winning awards** for TV advertising is wonderful. Winning sales is even better. These commercials for "Futurama"—Revlon's new kind of lipstick case—did both. Starring beautiful Barbara Britton, the series was chosen in a *Sponsor* magazine survey of copy chiefs as one of the top ten of 1956. Market surveys show this "Futurama" campaign also helped skyrocket Revlon's share of total lipstick unit sales to an all-time high.



**Top national event** in retail merchandising is the Rexall one-cent sale. Packing more than 300 items into four-page spreads, Rexall runs what are essentially retail advertisements in national media... and gets the one-cent news *read* by more than thirty-five million families across the U.S. Since Rexall's first one-cent sale was advertised by BBDO Los Angeles back in 1949, Rexall one-cent sales have increased ten times in volume.



**Everyone talks** about the weather—especially salt manufacturers. In fact, the claim of salt pouring in damp weather has become an advertising cliché. So International Salt Company is taking a new approach for its Sterling Salt. Promoting salt as an exciting ingredient in modern cooking, newspaper ads feature special recipes made better with Sterling Salt. Animated salt shaker is used in ads and at point of sale.



"**This baby**" is the 1957 DeSoto. And this four-color spread is one of a new series—created to sell "the most exciting car in the world today" in a most exciting way. Copy drives home the basic theme with news of DeSoto's new *Torsion-Tire* ride, *TorqueFlite* transmission, *Flight Sweep* styling, *Triple-Range* push-button control, super-powered V-8 engines and many other great DeSoto advances for '57. By BBDO Detroit-New York.

**BATTEN, BARTON, DURSTINE & OSBORN, INC., ADVERTISING**

NEW YORK • ATLANTA • BOSTON • BUFFALO • CHICAGO • CLEVELAND • DALLAS • DETROIT • HOLLYWOOD • LOS ANGELES • MINNEAPOLIS • PITTSBURGH • SAN FRANCISCO • SEATTLE • TORONTO



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

### What's ahead for spot tv

**31** Executives at the 10 top spot agencies predict continued growth, but at a slower pace; see more "A" availabilities and stronger independents

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### Top 25 spot tv clients with brand breakdown

Second installment of Tvb's annual report on spot tv will include brand expenditures of 25 top spot tv clients

### Are department stores and radio closer together?

Progress is being made in radio-department store relations. One of the outstanding examples: Higbee's of Cleveland

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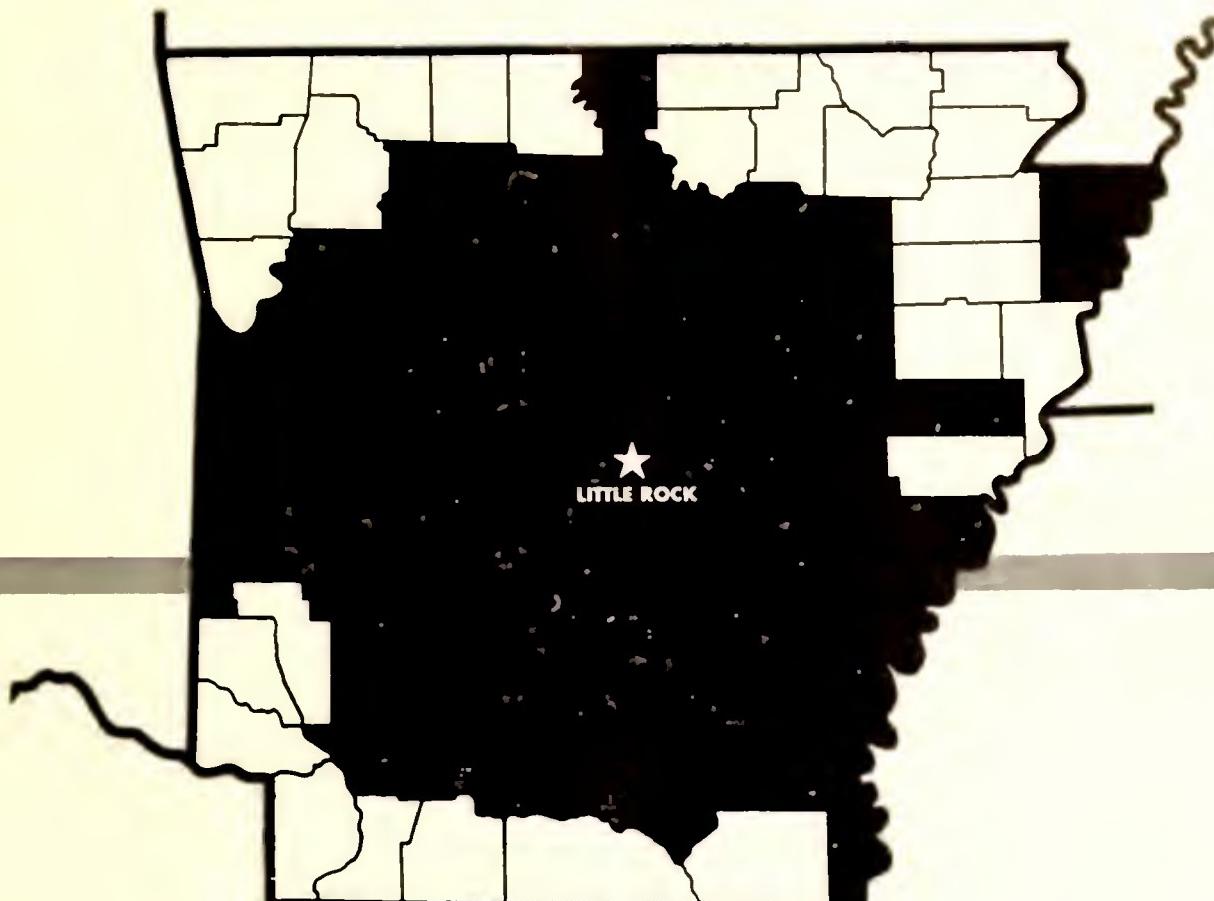
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# Are Your TV Schedules Reaching THIS MUCH of Arkansas?



## On KTHV, they will!

With 316,000 watts on Channel 11 and with the tallest antenna in the Central South (1756' above average terrain!), KTHV is seen, heard and gets viewing response from almost all of Arkansas.

Take a good look at this mail map. Letters come to KTHV from 47 Arkansas counties—as well as from viewers in Mississippi, Missouri, Oklahoma and Texas!

Your Branham man has all the facts on KTHV—the *big* buy in Arkansas. Ask him!



**KTHV**

Channel 11  
LITTLE ROCK  
316,000 Watts

Henry Clay, Executive Vice President

B. G. Robertson, General Manager

AFFILIATED WITH KTHS, LITTLE ROCK AND KWKH, SHREVEPORT

*say it  
with music*



*Now, 18 hours of*

**MUSIC**

*with 18 news shows daily on*

**WJIM-RADIO**

*Lansing, Michigan*

# NEWSMAKER of the week

**The news:** Pepsi-Cola's plunge into network tv with \$250,000-worth of the CBS TV color special *Cinderella*, is Pepsi's first really large one shot promotion. With an additional \$25,000 for publicity and merchandising, plus heavy dealer tie-in, Pepsi hopes to get maximum impact and mileage. The show will appear Sunday, 31 March.

**The newsmaker:** J. Charles Derrick, vice president in charge of advertising for Pepsi-Cola, wanted an all-inclusive promotion with a punch. Over \$250,000 of his firm's money says that he's found it in *Cinderella*.

Derrick favored a big name one-shot for its promotional and merchandising value, its relative safety (this type of show has a rating potential of from 30 to 40) and its tie-in value to local and regional bottlers. But as important as these factors in the company's strategy is the prestige value of such sponsorship. Taking the cue from the semi-institutional advertising of heavy industry (notably steel, auto and appliances) Pepsi is trying to erect an umbrella of prestige under which the "shock troops" (bottlers, distributors and retailers) can sell with maximum effectiveness. Pepsi-Cola, for years identified with a thumping hard-sell, has drastically changed its approach.

The commercial time on *Cinderella* allotted to Pepsi will soft-sell the soft drink. Of the four-and-one-half minutes only four will be used (90, 90 and 50 second commercials). Of this time a bare 30 seconds will actually mention Pepsi-Cola. The current advertising theme, Pepsi as the light refreshment of sophisticated people, will be maintained in the firm's drive to identify their product with pleasure. "We'll sell Pepsi as a pleasant experience," says Derrick, "not as a monumental product image." The full color "fantasy" commercials, handled by Kenyon & Eckhardt are without dialogue and are designed to sustain and capitalize on the show-created mood.

Sponsorship of a "big-money" special has added value to a company as decentralized as Pepsi-Cola; it helps to coordinate local advertising campaigns. Pepsi is compounded, bottled and distributed by independent bottlers. The parent company provides the syrup and sets a standard of uniformity. Through a co-op set-up the firm foots part of the bill for local and regional advertising done by the bottlers, without having any tight rein on the use of this co-op money. Pepsi suggests approaches, supplies copy, commercials and mats—but the independent bottler is free to wander.

In *Cinderella*, Pepsi-Cola has a property which it hopes will excite the most independent bottler and provide a natural peg for concerted promotion on both the local and national level with its over 500 franchised bottlers.



J. Charles Derrick

Things are hatching  
in the  
**WREN's  
Nest!**



## A POWER-FULL SALES STORY ON TOPEKA!

Kansas Power and Light's new 90,000 Kilowatt Turbo-Generator station just outside Topeka is ample proof of industrial expansion underway in Topeka. The company's output has more than doubled since 1947. Topeka is a market worth having, and WREN is the low-cost way to get it. Nielsen's latest credits WREN with 42 per cent of all Topeka homes every single day (not to mention a huge Eastern Kansas audience).

REP. BY JOHN E. PEARSON

**WREN**

5000 WATTS  
TOPEKA, KANSAS

# K·MSO-TV

MISSOULA  
is the

## LEADER in

Western Montana

Only direct microwave national pick-up in Montana  
Highest firm power 191,000 watts  
Most network shows in Montana  
All new, modern studio

## K·MSO-TV formerly KGVO-TV

IS the LEADER

covering 13 counties  
in Western Montana



### WVET IS FIRST...

Rochester advertiser in any field (maybe first anywhere) to take ALL the outside advertising on a Transit Company bus . . . front, sides and back! Brilliant in Purple, White and Yellow, the WVET bus plies Rochester streets every day, catching every eye . . . reminding all that . . .

### WVET IS FIRST

in Rochester radio audience acceptance, with

- **MELODY FIDELITY**, America's most listenable music presented by the town's most popular DJ's from dawn to signoff.
- **LATEST LOCAL NEWS** every hour on the half-hour.
- ABC Network features.

### WVET IS FIRST

in advertising response too . . . your best radio buy in Rochester, N. Y.

MUSIC NEWS ABC

**W V E T**  
R A D I O  
ROCHESTER, N.Y.  
1280 K.C. 5000 WATTS  
Represented Nationally by  
**THE BOLLING COMPANY**

## Timebuyers at work

**Bill Hinman**, Lambert & Feasley, Inc., New York, timebuyer for Phillips Petroleum and Warner-Lambert Pharmaceutical Co., comments: "As television markets become more competitive due to network competition and the gradual elimination of one- and two-station markets, local programming may be the determining factor in station dominance in a market. Local originations such as news, weather, sports, children's, farm, home economics and variety shows have community identification and when done properly, secure a large and/or loyal following. Unfortunately, most buyers cannot visit the majority of markets to see these local shows. Stations should bring their shows to the buyers via film condensations as they appear on camera. Buyers would be more than willing to take the time to see such films as this is the next best thing to visiting markets. And of course, the benefits would be two-fold: the stations would realize more sales and the advertiser (whether it be by participations or full sponsorship) would be able to do a better selling job through proper commercial use of programs and personalities; such as natural ad integration."



**Paul Clark**, Foote, Cone & Belding, Inc., New York, comments: "Ratings, as everyone knows, often don't present a clear picture of local listening habits; they often are contradictory in successive surveys or might not agree with another rating service covering the same market at the same time. This means that a buying decision in a given city must often depend wholly on the media buyer's qualitative and quantitative judgment. Because the bulk of radio programming in peak listening periods is music-and-news, this specific information from the stations is necessary: (1) A listing of records of transcriptions and artists used in a specific program during a typical week. (2) A detailed description of news programming including wire services used and

whether or not the news is prepared in its entirety or in capsule form. (3) Whenever practicable, a taped segment of the program in question. (4) A definite commitment by the station as to the maximum number of commercials on that particular program. This information would present a more accurate picture of a station's programming and would indicate the quality of that station's audience."



# **Dominance**

**market figure after market figure  
in the rich Richmond TV area**

## **15.6% FOOD DOMINANCE**

WXEX-TV	\$230,866,000	100%
Station B	\$199,661,000	86.2%
Station C	\$199,700,000	86.5%

## **20.2% DRUG\* DOMINANCE**

WXEX-TV	\$12,205,000	100%
Station B	\$10,130,000	83%
Station C	\$10,155,000	83.3%

\*Cosmetics, toiletries, packaged medications

## **21.8% AUTO\* DOMINANCE**

WXEX-TV	\$170,145,000	100%
Station B	\$139,070,000	81.7%
Station C	\$139,691,000	82.1%

\*Automobiles, tires, batteries, accessories

## **23.4% Gas-Oil\* DOMINANCE**

WXEX-TV	\$73,806,000	100%
Station B	\$59,529,000	80.7%
Station C	\$59,812,000	81%

\*Gas, oil, lubricants

All figures represent Grade B area coverage

Source: Sidney Hollander Associates

# **WXEX-TV**

Tom Tinsley, President **NBC BASIC-CHANNEL 8** Irvin G. Abeloff, Vice Pres.

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington.  
Forjoe & Co. in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta.

# ONLY ONE CAN DO THE JOE



**WNHC-TV**  
NEW HAVEN-HARTFORD, CONN.

Channel 8

ABC-TV • CBS-TV  
Represented by KATZ

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

**WFIL-AM • FM • TV**, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N. Y.

**WHGB-AM**, Harrisburg, Pa. / **WFBG-AM • TV**, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven-Hartford, Conn.

National Sales Office, 485 Lexington Avenue, New York 17, New York

## ESPECIALLY IN HARTFORD

# SPONSOR-SCOPE

23 MARCH  
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SPONSOR PUBLICATIONS INC.

In a very real sense, networks are to the tv business what Tiffany's is to jewelry. What happens to them sets the style, pace, taste, and welfare of everybody. You can find exceptions to this broad view; but on the theory that exceptions really affirm the rule, bear in mind this week that:

The network tv business next fall is going to be tremendous.

As for network tv's four client giants, here is how they currently are pruning in advance of new spring planting:

**PROCTER & GAMBLE:** Allocation of money to the various brands will be finished this week. By 1 April the company will make its decision on its fall network tv plans. At the moment it looks as though nighttime commitments will be four and a half half-hours a week—all of Loretta Young, This Is Your Life, and the Phil Silvers Show; plus half of Lineup, Wyatt Earp, and whatever show replaces The People's Choice. P&G will have a show every night bnt Monday and Saturday.

**GENERAL FOODS:** The decision on network tv plans is due around 15 April. Together with their present time periods on NBC Sunday nights, Roy Rogers and 77th Bengal Lancers will be dropped. The cutback, at the moment, is to three and a half half-hours a week. On the schedule are December Bride and West Point, half of Zane Grey, Wells Fargo, and a show to be selected.

**LEVER BROS.:** Sir Lancelot and On Trial will be dropped. Lux Theatre is to remain as is. Lever's network tv expenditures for 1957-58 will be greater than ever. It will have four new shows in the fall.

**COLGATE:** Still knee-deep in evaluating its fall plans. Missing at Colgate's elbow this year is the Esty agency, for many years a major consultant on program buys. Now Colgate has two shows exclusively and shares two others with an Esty client, Reynolds. (See News and Idea Wrap-up, page 72, for further details on fall programing plans.)

Now that CBS TV has cleared the decks for the fall season with a new rate card, here's how the costs for a one-time shot in prime time compare on the networks:

**ABC TV:** Half-hour minimum hookup, \$36.000; maximum hookup, \$47.600. Hour minimum hookup, \$60.000; maximum hookup, \$75.800.

**CBS TV:** Half-hour minimum hookup, \$45.395; maximum hookup, \$67.000. Hour minimum hookup, \$75.675; maximum hookup, \$112.000.

**NBC TV:** Half-hour minimum hookup, \$46.675; maximum hookup, \$70.800. Hour minimum hookup, \$77.775; maximum hookup, \$118.000.

As for network program costs this fall, the following price list of shows being marketed by ABC TV will give you a clue:

- **Hour westerns:** Maverick and Sugar Foot, \$90.000 gross apiece.
- **Half-hour musicals:** Here Comes the Showboat, \$65.000 gross; Guy Mitchell Show, \$47.000 gross.
- **Half-hour adventures:** Zorro, \$49.000 average gross; Snowfire, \$37.000 gross; Amazon Trader, \$40.000 gross.
- **Situation comedies:** Real McCos and Joan Davis, \$47.000 gross apiece.

Note this interesting contrast in program vs. sponsor casualties on the tv networks so far this season:

From 1 October 1956 to 15 March 1957, a total of 19 shows konked out, but only three advertisers quit network tv altogether. They were Coca-Cola, Amana, and Ronson.

Keep your eye on the automotive business the rest of this year. You'll be involved, one way or another, and it's no penny-ante game.

As you know, Ford and Chrysler have moved a huge stack of chips out against General Motors. But that's not all. This autumn, Ford will bring out its new Edsel. Then General Motors is sure to come right back with a lot of restyling and a big 50th anniversary wingding. Whatever your connection with the automotive business, look for a big year.

Meantime, this is how the automotive people are lining up on the tv networks for the 1957-58 season:

**CHEVROLET:** A weekly Sunday night hour on NBC TV, using top name talent, plus the half-hour Pat Boone show on ABC Thursday nights. In time and talent this pair's billings will come to \$17.5-million. Adding daytime network tv, network radio and spot, Chevrolet's air media bill for the season should run between \$22 and \$24-million.

**DODGE-PLYMOUTH:** Committed at this point for two and a half hours a week of nighttime on ABC TV, with time and talent obligations estimated at about \$13.5-million. Spot radio and tv billings for these two cars are expected to soar, too.

**BUICK:** This week nailed down the Friday 8:30-9 p.m. period on ABC for a show yet to be selected. It will be on an alternate week basis.

**FORD:** 1957-58 tv network plans should be resolved within the next couple of weeks. The tab for the three shows (Ford Theatre, Ernie Ford, and Zane Grey) Ford currently sponsors on network tv is about \$12-million. Indications are that this figure will be upped considerably soon.

NBC will be able to tell you in a few weeks how many color sets there are in the major markets.

The research department is now working on the figures.

Here's an area of research that's getting a lot of discussion lately on Madison Avenue:

**How do you measure the effectiveness of 6-, 20-, and 30-second radio spots singly or in combination?**

The object: Replace hit-and-miss choice of a commercial's length with tested reasons for making it long or short—or mixed.

Barbasol's statement this week that shaving cream sales continue to rise, although about 22% of men are regular electric shavers, may be credited to these factors:

- 1) The increase in population.
- 2) The increase in white collar jobs.
- 3) Military training (which promotes good grooming).

Program and media people should find these radio statistics from Sponsor Services' forthcoming 1957 *Buyer's Guide* handy:

- 386 radio stations carry as many as 75 hours of popular music a week.
- 455 stations carry as many as 20 hours of western and country music a week.
- 601 stations carry five hours of farm programming a week.
- 433 stations specialize in foreign language programming (126 of these emphasize the Latin-American type).
- 655 stations direct their appeal to the Negro population.

Add this to the list of missing products that are naturals for daytime air sponsorship: men's leisure wear.

Retailers will tell you that a large percentage of such apparel—shirts, leisure jackets, sweaters, socks, etc.—is bought for the fellows by women.

## SPONSOR-SCOPE *continued . . .*

This is the year that baseball will become a truly national radio-tv pastime. Just about every market in the country will have some sort of baseball package on deck.

As for the networks, this is the batting order to date:

**CBS TV:** Major league games will be shown every Saturday afternoon. Half the schedule has been bought by Falstaff, American Safety Razor and Marlboro, the other half is going co-op.

**NBC TV:** A similar 50-50 sales arrangement prevails here, also for Saturday afternoons. So far the network has sold part of its share to R. J. Reynolds.

(Note: Neither CBS nor NBC will make games available within a 50-mile range of the 13 cities in which major league teams reign.)

**MBS (radio):** As has been its custom for years, this network will carry The Game of the Day. It will be sold strictly co-op.

You could have guessed it by remembering the fate of the barber shop: **Women are an important factor in the local sale of Mutual's Game of the Day.**

An MBS breakdown shows that 24% of the co-op buys are by drygoods retailers, with **department stores** in the big majority.

About 6% of the participating sponsors are **dairy products**.

**Beers and service stations** still constitute the games' major customers, though.

Sponsors can take heart from the fact that the **costs of commercials are down**.

That's what SPONSOR-SCOPE found this week after a check among agencies and freelance producers. Main reasons why:

- They're more intelligently planned and blueprinted.
- Being more familiar with techniques, agencies find more ways to get around increasing service and material costs.
- Less time is being wasted in coming to a decision. (This applies especially to sponsors.)

### Is the women's service program doomed in radio and tv?

A group of specialists in this field will stage a panel discussion at the NARTB convention in Chicago early next month. They think they detect the handwriting on the wall unless something drastic is done to:

- Keep stations from replacing service shows with feature films (in the case of tv) and disk jockeys (in radio).

The argument the panel will pose to advertisers:

- Film and records may get you bigger ratings, but will the sales curve behave the same way?

Here are some figures that soft pedal the concern of sponsors over rising tv costs (see ANA convention report, page 42). The average is for the three networks:

PERIOD	NO. TV HOMES	TIME	COST-PER-COMMERCIAL MINUTE
Nov.-Dec. 1955	33,550,000	9 a.m. to 6 p.m.	\$1.83
Nov.-Dec. 1956	37,700,000	9 a.m. to 6 p.m.	1.87
Nov.-Dec. 1955	33,550,000	6 p.m. to 11 p.m.	3.64
Nov.-Dec. 1956	37,700,000	6 p.m. to 11 p.m.	3.78

The nighttime cost is based on an average of 573 commercial minutes for the three networks; the daytime average was on 638 commercial minutes.

Source: Nielsen Television Index.

Farm tv set ownership was up to 60% saturation in January, says the Market Research Corp. of America.

By region, the set count showed: Northeast, 90%; South, 68%; North Central, 81%; Mountain and Southwest, 68%; Pacific, 77%.

## SPONSOR-SCOPE *continued . . .*

Many a smaller agency will sound a sigh of relief over the Internal Revenue Service's new ruling on the "corporate" status of movie and tv stars. The agencies had been in the same boat. This is the picture:

The stars have been incorporating themselves and their retinues, figuring the maximum tax on their incomes at the 52% corporate rate (whereas the individual rate could go as high as 91%).

IRS meantime argued that many of these "corporations" really were "personal holding companies," **subject to a very severe dunning on undistributed earnings.**

Now there's been a compromise: If the dominant stockholder in the corporation gets less than 80% of the income, the corporate rate will apply. **It's not a personal holding company if 20% or more goes to others.**

**Colgate's board of directors is purported to be mulling a plan which would:**

- Set up soap sales, toilet article sales and international sales into three separate companies.
- Assign to each of these companies its own marketing, advertising and merchandising staffs.
- Appoint a marketing coordinator over all subsidiary companies, or divisions.  
Likely choice for the coordinating post is Stuart Sherman, present ad v.p.

**The radio networks think the second quarter of 1957 will show the largest dollar volume of any quarter in several years.**

Hopes are that the upturn which started last fall will swing into full force during the next three months.

NBC and CBS still refuse to disclose their network radio revenues because of a difference of opinion over how to measure them. **But ABC this week issued a recap of the business it has signed up since the beginning of the year:**

\$5.3 million in new business and \$3.4 million in renewals.

MBS meantime said this week that within the month it's gained over \$600,000 in new and renewed business.

**Edward Petry & Co. this week is sending out a study to show that daytime tv spot values have doubled since 1953.**

The comparison (which is limited to Petry station) indicates that:

- 17 million homes have been added to the tv audience in the past four years.
- Average daytime viewership has doubled within this time.
- Price packaging has reduced the cost per-1000-families by 50%.

**Young & Rubicam still is scratching for a replacement for I Love Lucy that will be satisfactory to both P&G and General Foods.**

One that Y&R seems to be tentatively touting is **Those Whiting Girls.**

**Wednesday Night Fights are set for two more years on ABC TV, with Mennen remaining as co-sponsor.**

The deal was sealed this week between the IBC and Oliver Treyz, ABC TV head.

**For other news coverage in this issue,** see Newsmaker of the Week, page 5; New and Renew, page 57; Spot Buys, page 62; News and Idea Wrap-up, page 66; Washington Week, page 81; SPONSOR Hears, page 84; and Tv and Radio Newsmakers, page 90.



The kids have left  
for school . . .  
Now  
what station  
will she listen to?

All-new surveys show again:

## When the youngsters are away . . . Kansas City radios stay . . . with WHB

Let's look between 9 a.m. and 4 p.m. Monday through Friday—and see what happens to Kansas City radio listening when "all those teen-agers" are at school. WHB continues its domination! According to every major survey, everyone of the 140 quarter hours from 9 to 4 belongs overwhelmingly to WHB. This, mind you, when there are no teen-agers available. No wonder WHB carries regular schedules for virtually every major Kansas City food chain—including A & P, Milgram's, Thriftway, A & G, Wolferman's and Kroger. Let the Blair man tell you WHB's dramatic 9 to 4 story. Or, talk to General Manager George W. Armstrong. And while you're at it, get the *whole* day and night picture!

**W H B** 10,000 watts, 710 kc.  
KANSAS CITY

**W H B—FIRST 140 OUT OF 140  
1/4 HOURS BETWEEN 9 and 4!**

**AREA NIELSEN.** WHB in first place 140 out of 140 quarter-hours.

**HOOPER.** WHB in first place 140 out of 140 quarter-hours.

**PULSE.** WHB in first place 140 out of 140 quarter-hours.

W H B's share of Area Nielsen Total Station Audience: 46%.

TODD STORZ,  
President

## The Storz Stations Today's Radio for Today's Selling

**WDGY**  
Minneapolis-St. Paul

**W H B**  
Kansas City

**WQAM**  
Miami

Represented by John Blair & Co.

**K O W H**  
Omaha

**WTIX**  
New Orleans

Represented by Adam Young Inc.

## KCRA-TV Plus 20th Century Fox\*



### \* PARTICIPATIONS AVAILABLE

SACRAMENTO'S HIGHEST  
RATED LATE MOVIE†

### Three Star Theatre

Average  
ARB

**13.2**

Average  
Share

**59.4%**

†ARB, Sacramento, Feb. '57

Ask Petry about the Highest Rated  
NBC Station in the West.

**KCRA-TV**

Serving 28 Northern Calif-  
ornia and Nevada Counties

Sacramento, California

CLEAR

**3**  
CHANNEL

## Women's week

**Cost of living:** the gals on Madison Avenue are talking about a hot item this week. The New York State Labor Department's 1956 figures reveal that today's working girl has to spend at least \$51.23 a week to provide for "adequate maintenance and protection of health" and that's figuring only \$7.82 a week for clothes.

**Women buyers:** Among the top 20 radio-tv agencies, almost half of the media buyers today are women—a huge increase, numerically, over the past couple of years. Yet, paradoxically, the percentage of women has declined and apparently will continue to go down, despite the current shortage of good buyers.

What's in the ladies' favor in these positions is their natural budget-consciousness and ability to handle detail work.

But what's against them is that men sometimes object to dealing with women in business, and a media buyer's contacts are necessarily often men. That's why such agencies as N. W. Ayer, Y&R, Ted Bates, and McCann-Erickson have a policy against the ladies. However, even here the door still is half open: The women may not land the very top spots, but there are plenty in the No. 2 and 3 positions. (For an example, see the box-score on Y&R in SPONSOR, 26 January, page 30.)

**Client entertaining:** Whether you're connected with an account in an agency, help operate a station, or happen to be an executive's wife, it's important to do your "client-entertaining" with a certain number of safety regulations. These are the generally accepted trouble-stoppers:

- When the out-of-town ad manager brings his wife to town, a dinner-and-theatre evening usually is appreciated.
- Top agency or client brass can be invited to at-home dinners or parties.
- At the company-agency president level, weekend invitations are in order. Most popular entree for at-home feeding: filet mignon (almost foolproof).

**Bachelor girls?** Hollywood concepts of the "manless" career girl in advertising are largely hangovers from the F. Scott Fitzgerald era.

Statistics show that some of the most successful professional women in advertising and radio-tv are successful wives and mothers as well.

There are several young grandmothers—notably Reggie Schuebel (Norman, Craig & Kummel media v.p.).

**Madison Ave. annex:** Note on New York sociology: Westport, Conn., has become the domestic annex of Madison Avenue. This community houses a larger percentage of admen under 35 than any other New York suburb.

**Tv's fashion gals:** Who picks the clothes for performers in tv commercials? Most big air agencies have staff style advisers today, whose salaries range between \$5,000 and \$10,000.

Where do they come from? Fashion magazines, or fashion pages of women's publications.

Incidentally, the next batch of women's fashions in commercials inclines to lady-like, very feminine, but unfussy clothes.

**WE'VE BLOWN THE LID OFF IN**



**SYRACUSE**

**WFBL**

**THE BIG STATION**

**1ST in the market  
morning-afternoon  
and night!\***

**TAKE A LOOK AT THIS —**

TIME	WFBL	ABC	A	B	C	D
MONDAY THRU SATURDAY 8:00 A.M.-12:00 NOON	37.1	24.5	16.3	11.0	10.3	
MONDAY THRU SATURDAY 12:00 NOON-6:00 P.M.	31.3	20.6	7.6	20.3	18.1	
SUNDAY DAYTIME 10:00 A.M.-6:00 P.M.	28.3	15.6	18.5	18.5	17.3	
MONDAY THRU SATURDAY 6:00 P.M.-10:30 P.M.	24.5	18.1	7.7	23.7	24.4	
TOTAL RATED TIME PERIODS	31.2	20.8	11.1	18.1	17.2	

\*Hooper, Jan.-Feb.

## **FOUNDERS STATION**

**One of the Founders' group of stations, including KPOA,  
Honolulu, and the Inter-Island Network; WTAC, Flint,  
Michigan; and KTVR, Channel 2, Denver, Colorado.**

**K-BIS**

1000 WATTS  
970 KC

POPULAR MUSIC  
24 HOURS  
AROUND THE CLOCK...

**BAKERSFIELD & KERN COUNTY  
CALIFORNIA**

1. Hub of California's petroleum industry  
Nationally #1 in cotton #3 in agriculture.

**2 of the  
WEST'S  
RICHEST  
MARKETS**

Center of Nation's Supersonic Aircraft production.  
Desert Expansion: America's fastest growing frontier.

THE BIG VOICE OF MUSIC...  
FOR COMPLETE ANTELOPE VALLEY COVERAGE

**LANCASTER & ANTELOPE VALLEY  
CALIFORNIA**

Inquire of  
**ADAM YOUNG, INCORPORATED**  
about this outstanding combination buy.

## Sponsor backstage

### Tv takes aim at the teen-ager

Thriving, along with the radio and television businesses, these days is the record industry. The confusion created by the introduction of the new 33 1/3 rpm and the 45 rpm long playing speeds in 1945 served several important purposes. Firstly, it created so much controversy in the public prints that literally millions of persons who hadn't thought much about records one way or another, for years, again became record conscious. And secondly, in the final analysis, the new records were such a tremendous improvement from a quality as well as as a convenience standpoint, over the old shellac 78 rpm records, that persons who bought and tried a few became staunch record fans. It goes without saying, of course, that concurrent with the improvement in the disks themselves, came the vast advances in the phonographs, the playing equipment. In short, the whole hi fi trend has added up to the healthiest record business in history.

Gross sales, for example, will run about \$325,000,000 for 1956, as compared to about \$210,000,000 in 1955 and only \$190,000,000 in 1954. It's my personal guess, based on fairly substantial knowledge of specific companies' current activities that the disk industry will do over \$400,000,000 in 1957.



### Phenomenal growth of disk sales spotlights teen-age market

I deal at this length here with the disk industry because its rather phenomenal recent growth contains at least one factor from which advertisers in all fields may benefit. This factor is the rapid development of the teen-age segment of our population in the over-all market picture. To illustrate this point, Decca Records annual report, just released, shows that the company's sales jumped from \$22,610,809 in 1955 to \$26,832,640 in 1956. In commenting on this increase, the firm's president, Milton Rackmil, says in the report: ". . . the teen-age group remains the major market for popular records. Since this group is expanding at an even more rapid rate than the country's population as a whole, purchases of records by young people can be expected to increase . . ."

That the networks and major national advertisers in many fields are fully aware of the increasing importance of the teen-age market is, of course, substantially demonstrated by many recent deals in the radio and television fields. ABC TV's signing of Pat Boone—a teen-age singing idol, who has shot to the top in the past couple of years via a succession of Dot Record hits—is a good example. And Chevrolet's immediate purchase of the Pat Boone show is dramatic recognition of the teen-agers' developing importance from the sponsor side. Even U. S. Steel, on its full-hour dramatic show is occasionally swinging to music with the idea of appealing more to the younger set. They have tied in with Vik Records (an RCA Victor subsidiary), as a matter of fact, by presenting Geoffrey

(Please turn to page 22)



TV'S ALL-TIME  
ALL-FAMILY  
DRAMATIC HIT

# WATERFRONT

NOW MATCHING  
ITS RECORD-BREAKING  
1ST RUNS WITH FABULOUS  
2ND RUN RATINGS...

35.6

1st run #1  
2nd run #1

PHILADELPHIA

29.2

1st run #1  
2nd run #2

DETROIT

29.2

1st run #1  
2nd run #2

SAN FRANCISCO

51.1

1st run #1  
2nd run #1

SPOKANE

31.6

1st run #1  
2nd run #1  
3rd run #1

BOSTON

WATER

54.7

1st run #1  
2nd run #1

HOUSTON

31.0

1st run #1  
2nd run #1

LOS ANGELES

23.1

1st run #1  
2nd run #6  
3rd run #8

CLEVELAND

31.0

1st run #1  
2nd run #2

PHOENIX



PRESTON FOSTER

# WATERFRONT

49.4

1st run #1  
2nd run #5

FRESNO

## ...the greatest!

**FIRST RUNS** — No. 1 ratings everywhere!

**SECOND RUNS** — No. 1 (or "Top Ten") everywhere! Second runs already sold in 163 markets!

**THIRD RUNS** — No. 1 in Boston, No. 8 in Cleveland!

**RENEWALS** — Nearing 100%, many right thru 1959 and 1960!

**78 HALF HOURS OF THE HIGHEST-RATED ADVENTURE PROGRAM IN TV FILM HISTORY**

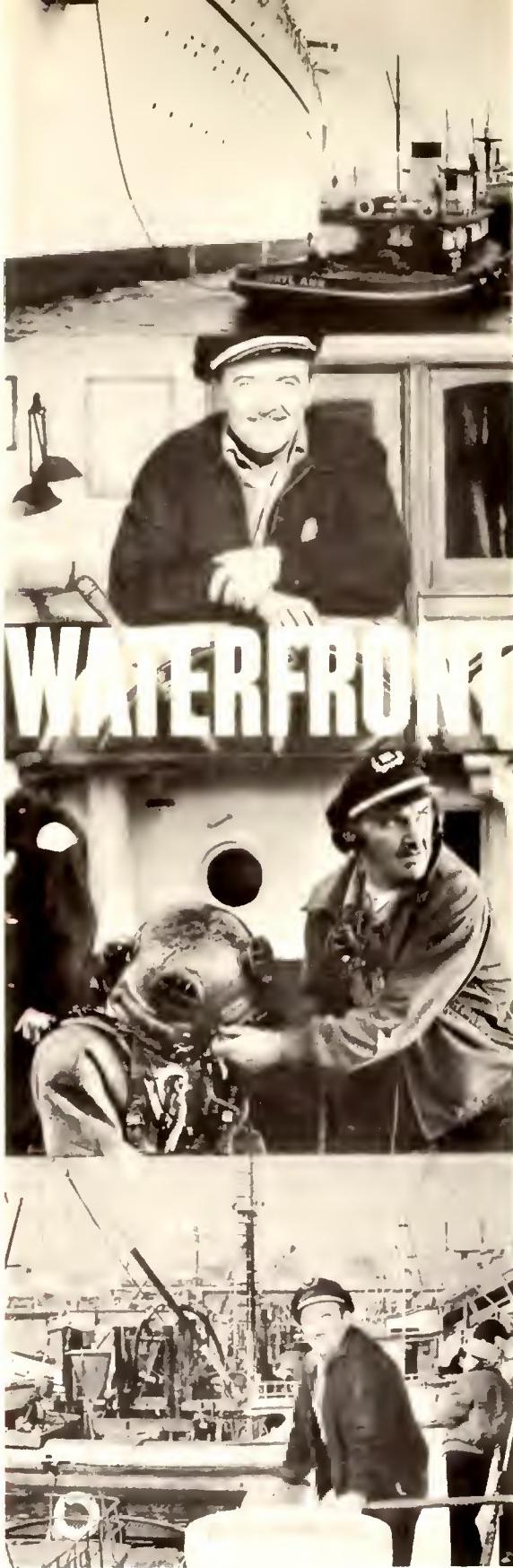
*Don't miss the boat...Sign aboard today with your nearest MCA TV bos'n...for another WATERFRONT hitch...*

# mca tv

America's No. 1 Pilot of Television Film Programs

*Source: ARB and Pulse, 1955, 1956, 1957.*

**the greatest...**



*What's your port o'call?*

**mca tv**

598 Madison Avenue, N. Y. 22, N. Y.  
(PLaza 9-7500) and all principal cities

A ROLAND REED PRODUCTION created and produced by Ben Fox, executive producer, Guy V. Thayer



**has ranked No. 1  
in virtually every market  
rated by ARB and PULSE\***...

- #1 in Sacramento
- #1 in Houston
- #1 in Fresno
- #1 in San Francisco
- #1 in Cleveland
- #1 in Los Angeles
- #1 in Terre Haute
- #1 in Bakersfield
- #1 in Philadelphia
- #1 in Wilmington
- #1 in Spokane
- #1 in Baltimore
- #1 in Kansas City
- #1 in San Antonio
- #1 in Detroit
- #1 in Portland
- #1 in Salt Lake City
- #1 in Dayton
- #1 in Washington, D.C.
- #1 in Omaha
- #1 in Jacksonville
- #1 in Boston
- #1 in Phoenix
- #1 in Hannibal-Keokuk
- #1 in Santa Barbara
- #1 in Rock Island-Davenport
- #1 in Pueblo
- #1 in Rochester, Minn.
- #1 in Toledo
- #1 in Charleston-Huntington

# Community Communications Center!

By John Pepper and Bert Ferguson



Have you ever thought of a radio station as a communications center, around which revolve all social, religious, economical, welfare, and civic activities of an entire community? Well, WDIA is that center, from which emanates the centrifugal force that motivates many of the functions in these organizations and mobilizes 43% of the population of the Memphis area—which is Negro!

WDIA operates exclusively for the Negroes in the Memphis area, who comprise the largest single segment of colored population in America. WDIA regulates its complete round-the-clock schedule to the interests of the Negro community—and has a reputation for civic betterment in inter-racial relationship.

## Built On Service

The establishment of WDIA as a communications center was possible through one, and only one, fundamental—service! WDIA serves Memphis Negroes individually and en masse. Stars and staffs of, "Glory Train," "Hallelujah Jubilee," "Gospel Clock," and all denominational programs, announce choir practice, raise building funds for new structures, and aggregate large audiences for church socials. In affairs of a strictly social nature, WDIA uses its women's programs and news shows to publicize parties, club meetings, and receptions. Through this channel, WDIA maintains excellent public relations with Negro home-makers, who are the consumer-buyers of a high percentage of all groceries, drugs, and soft goods, sold in Memphis.

In addition, WDIA strengthens station-community relations by fostering all important promotions and charity events, from sorority dances to chittering suppers. Consequently, these associations contribute handsomely to benevolent causes and civic projects, which, frequently, combine, as in the foundation of a school-transportation

system for Crippled Negro Children. They, also, co-operate with City Welfare Agencies . . . and support, with fantastic attendance, WDIA Benefits.

## Humor To Pathos

Most Negroes are simple, direct, and personal in their reactions. That's why they turn to WDIA as the answer to their individual problems. Hundreds of Negroes call weekly, to enlist the aid of WDIA in the solution of these misfortunes, which vacillate between humor and pathos. WDIA centralizes these cases in a department, under the direction of Marie Wathen, who received the 1952 Citizens Committee Award for her contribution to Inter-Racial Goodwill—the Memphis Urban League Certificate of Merit, in 1950, for outstanding service in promoting racial understanding—and the 1950 Commercial Appeal Plaque for distinguished service to the community in the field of Journalism.

Mrs. Wathen interviews and interrogates callers, then processes the requests. She routes hundreds to the Lost-And-Found Department, where WDIA announcers solicit, over the air, the return of articles, ranging from billfolds and false teeth to red mules and blue tick hounds! . . . yes, and children, too! There was the three year old boy, who wandered from his home on Beale—to be located by WDIA listeners. And the fifteen year old girl, who ran away from Manassas High School—only to receive a firm lecture from a WDIA Star, along with a plea to rejoin her family. This personalized service may extend to contacting relatives for a funeral—and, thereby, reuniting many families, who have been separated for years, due to their inherent reluctance to read and write. Or to securing blood donors to save a life. Whatever the need, individual or collective, WDIA meets it!

## Economic Force

You can understand why Memphis area Negroes respond to WDIA with overwhelming acceptance—why they consider WDIA their own station—why they, annually, buy a quarter of a billion dollars worth of products, recommended by WDIA stars. These include:

**Pet Milk . . . Golden Peacock  
Creme . . . Blue Plate Foods . . .  
Sal Hepatica . . . Colgate Den-  
tal Cream . . . Folger Coffee**

If you are a manufacturer, wholesaler, or retailer of grocery products, con-

sider these figures. The Negroes of Memphis purchase over 61% of all flour sold in Memphis—almost 68% of all the canned milk, more than half the mayonnaise—and other items, which run up as high as 80%. If you are a drug dealer, study these rates. Memphis Negroes buy more than 58% of all laxatives sold—almost 56% of the deodorants—half of the chest rubs and about the same amount of toothpaste, to name a few of the high percentage sellers. WDIA is responsible, in no small measure, for these high sales records.

In moving South, industry has placed on the payroll Memphis' heavily-concentrated Negro population, at a composite salary, exceeding 250 million dollars. That means Memphis Negroes have the highest, per capita income, relative to white, of any Negroes in the nation. They earn it—they spend it—in Memphis! The temperament and the background of most of those Negroes give them a willingness to enjoy the present to the utmost, for the future is uncertain. Therefore, it is their nature to spend, in order to enjoy. Now, added to that tendency, there is a fierce racial pride and ambition to elevate their standard of living to equal their earning power. They turn to WDIA for advice on how to spend and what to buy. Stars on WDIA, who are their idols and their leaders, directly influence the sales of the major portion of a quarter-billion dollars worth of merchandise, yearly.

Memphis has the market! WDIA is the medium! If you want buying action, you want WDIA! With its 50,000 watt coverage, its popular Stars, its ramifications as a community communications center, WDIA can sell your brand of products in a fabulous volume to this specialized market. Drop a note, on your letterhead, for the specific information, dealing with your line. Mention, also, that you would like a bound copy of, "The Story Of WDIA."

WDIA is represented nationally by John E. Pearson Company.

*John Pepper*  
**JOHN PEPPER, President**

*Bert Ferguson*  
**BERT FERGUSON, General Manager**

*Harold Walker*  
**HAROLD WALKER, Commercial Manager**

WILS

Steady radio audience growth for more than 8 years.\*

5000 LIVELY WATTS

20 to 1 power in the Central Michigan area.

LANSING

Where industry pays 2nd highest wage rate in Michigan — over \$2.44 per hour.†

\*C. E. Hooper, Inc.  
†Michigan Employment Sec. Bulletin

WILS  
music news sports

1320 KC Represented Nationally by Venard, Rintel & McConnell, Inc.

Holder, doing a wild calypso number called "The Bottle Imp," in the course of a dramatic presentation of the Edgar Allan Poe tale, at the same time Vik releases a Holder record of the tune. The *U. S. Steel Hour* is also planning an early showing of a Duke Ellington musical called "A Drum Is a Woman."

The teen-age market is one which is approached somewhat gingerly by many agencies and advertisers. Particularly in this era of rock and roll. The youngsters' interest in the big beat music is quite generally recognized, but many advertisers fear the criticism and ire of parents and various adult groups should they present a show or star featuring this uninhibited musical style.

Still another problem in trying to determine the best type of programming and performers for the teen-age market is the apparent fickle nature of the pre-20 youngsters. It wasn't too long ago that they were screeching and screaming for Eddie Fisher and his legitimate, ungimmicked rich vocal approach. Then they switched to the frenetic, gimmick-loaded Elvis Presley. And now they seem to be forsaking Elvis to a considerable degree for Harry Belafonte and the calypso songstyle.

#### Teen-age taste is quickly reflected in popular music

It goes without saying that the youngsters are interested in many activities other than popular music, but I refer to music situations in discussing this buying group here because in popular music the current teen-age taste is most quickly made clear. This applies not only to individual performers, but to entire areas of style and material. For example, never in the past 20 years have the teen-agers been as strongly interested in dramatic material about themselves as they are today. This trend became evident first in the music field when they gave wholehearted support to songs written specifically about themselves. And even at this moment typical songs in this vein are high on the Hit Parade. Songs such as "Young Love" and "Teen Age Crush."

In NBC TV's fall plans, as a single example, is one which calls for Eddie Fisher (still a teen-age record favorite, though he has cooled somewhat in comparison to such current subjects of teen idolatry as Presley and Belafonte)—calls for Fisher to do a full-hour variety show with comic George Gobel. And one of the webs plans an elaborate rock and roll one shot, headed by Alan Freed, truly the pioneer of the r & r drive. If the Freed show catches on via the tv tube, anywhere near as strong as his shows at the New York and Brooklyn Paramounts caught on with the kids, we're likely to see a full-fledged rock and roller regularly on network television.

Hollywood has, of course, long been aware of the importance of the teen-age market, but the film producers, too, have stepped up the number of productions dealing specifically with the kids.

Screen favorite Robert Mitchum has just recorded a couple of calypso tunes called "Mama Look at Boo Boo" and "Younger Generation." Youthful star Robert Wagner is planning a long-playing album for Liberty Records, called "Here's to My Lady." All in all, the teen-age market, as Mr. Rackmil points out, is expanding at a greater rate than the population as a whole, and smart advertisers have been and are giving it a most careful perusal. And many are finding ideas for approaching the market, and presenting entertainment designed to sell it in the record and motion picture fields.



**I** STARTED HERE  
*when she saw it.*



# IMAGERY

TRANSFER . . .

NBC RADIO'S EXCITING NEW APPROACH TO ADVERTISING . . .

uses the recognized power and economy of network radio to multiply the effectiveness of *all* your advertising and, at the same time, to bring your over-all cost per thousand way down.

*Here's the way it works:*

Key words . . . significant sounds . . . cause

people to react in certain ways. Imagery Transfer puts this psychological process to work for you. Using just the *right* combination of words and sounds — *on radio* — you re-awaken automatically the advertising images of your products that you have already established with the consumer through visual media.

*when she hears it . . .*



# IT

## PAYS OFF HERE

*because she buys it!*

IMAGERY TRANSFER lets you fill in the gaps between your once-a-week, bi-weekly or monthly exposure in the expensive visual media. Because network radio offers mass coverage at low cost, you can reach your customers, economically, time and time again. You can keep the picture of your product foremost in the housewife's mind . . . at home where she uses it . . . in the car when she's on her way to market. With radio and its Imagery

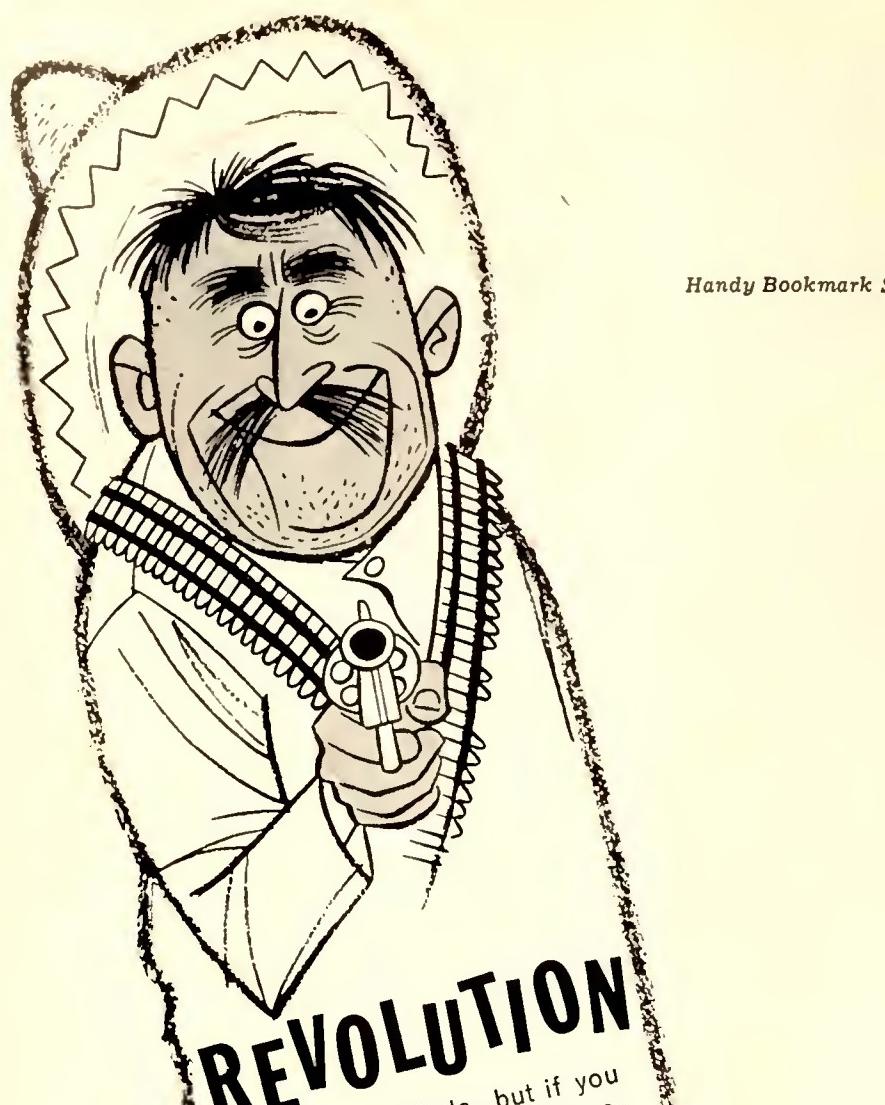
Transfer you can literally follow your customers right to the point of purchase. The product images that you store up with all your advertising then explode into action—buying action.

A call to NBC Radio will bring you a consultant, ready to discuss how Imagery Transfer can be applied to *your* advertising.

This is **IT!** It's ready to do a job for you now.

**NBC** RADIO NETWORK a service of

# 49th and Madison



Handy Bookmark Series

There are all kinds, but if you want to get in on the rating revolution that's taking place in Southern California, move a little closer...

In January, 1953, KTTV's nighttime share of audience was 9.9. Last January, it had nearly doubled — 17.6 to be exact.

This is a popular revolution... sparked by the continuing, growing audience acceptance of the alert independent production and programming that has become a buy-word for KTTV. Want to start a sales revolution with your product? Get full instructions from your wide-eyed, dedicated Blair man, today...

**KTTV**  
Los Angeles Times-MGM  
Television

Represented nationally by **BLAIR-TV**

\*ARB Share Of Audience  
6:00 PM—Midnight  
Sunday through Saturday

Keep your place  
in Los Angeles  
with KTTV

## Is the creative man obsolete?

I LOVE JOE! I mean Joe Katz!

His piece in "Sponsor" makes him even more than ever my most favorite ad-man.

Herschel Z. Deutsch, president  
*Herschel Z. Deutsch Co.*

May I thank SPONSOR for providing me with a long-needed blast of fresh air.

As a guy who is on the receiving end of seemingly endless material from "group thinking super agencies," I sure as hell needed it.

What I'm referring to specifically are the well-chosen words by Joseph Katz (March 9 issue) placing the creative man in advertising in a proper perspective.

Madison Avenue should now be suffering a mass guilt complex from honoring the group that improvised the pay toilet rather than the guy who invented the throne in the first place.

Irv Lichtenstein, director  
publicity & promotion, WWDC,  
Washington, D. C.

## Invitations from two agencies

Many thanks for the kind words about our new organization.

We are pleased to report to SPONSOR's readers that Truppe, LaGrave and Reynolds Advertising Agency is off to a flying start with 30 accounts in 4 states, including most of the accounts which I had served before at the old shop.

We have both a new address and a new phone number—Suite 535-6-7 Insurance Exchange, Des Moines 9 Telephone AT 8-3289. Come see us or give us a call real soon!

Edward LaGrave, Jr., *R. J. Truppe Advertising, Des Moines*

A few months ago, before the plaster dust had settled and before all the paint was dry, we moved into our new offices in the Prudential Building. Except for a very few minor corrections which we are making they are now

complete and in a few weeks we are asking our Chicago friends to visit them.

We would not be presumptuous enough to ask you and your New York staff to make a special trip to Chicago to look over our real estate, but we do hope that the next time you are out this way you will drop in for a visit and see our new layout. Actually, we are very proud of the way it turned out.

R. N. Heath, president,  
*Leo Burnett, Chicago*

• These invitations by readers LaGrave and Heath (which arrived in the same mail) will not be ignored. SPONSOR's New York headquarters has inaugurated a roving editor setup to take advantage of such suggestions. (See stories this issue from Chicago, page 14; Hot Springs, Va., page 42.)

#### WHLI went to 10,000 watts

Thanks for noting the WHLI power increase authorization in "News and Idea Wrap-Up" of March 2. I've always been amazed at the response engendered by items published in SPONSOR. Since that item appeared, we've received hundreds of telephone and telegram congratulations on the FCC grant. Believe me SPONSOR is well read.

However you reported that WHLI "... has been granted 1,000 watts per day on 1100 kc. This is an increase from 250 watts on the same frequency." Callers are astounded when we tell them that the increase goes to 10,000 watts and not 1,000. It was simply the omission of one zero in the figure and, to paraphrase Jimmy Durante: "What's a zero—nothing, and if you think I'm going to argue about nothing, you're crazy."

Seriously though, a jump from 250 watts to 10,000 is a big one—40 times as much power as before. Incidentally, we'll be using this new "voice" in a few months—as soon as we can install the necessary equipment.

John T. Clayton, director, public affairs, WHLI, Hempstead, N. Y.

#### Time Buying Basics

I recently saw a copy of your "Time Buying Basics" and also "All Media Evaluation Study."

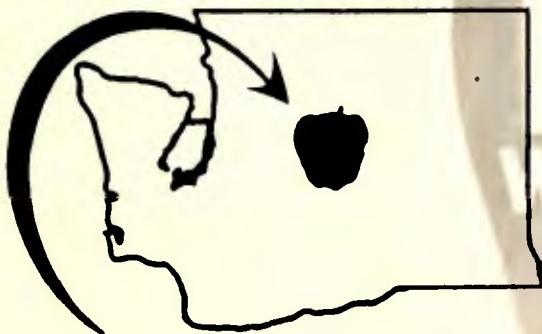
Would you please send me a copy of each and bill KIXL attention to me.

All of us anxiously await SPONSOR each week . . . keep up the good work.

Cliff Hahne, assistant manager,  
*KIXL, Dallas*

• Timebuying Basics (\$2.00 per copy) and All-Media Evaluation Study (\$4.00 per copy) are both available in limited quantities.

# AN Essential BUY IN WASHINGTON STATE



The MIDDLE of Washington State, a growing economy based on diversified agriculture\* and metal industries.†

\* The Apple Capital of the World, plus 1,000,000 new acres of irrigated farm lands.

† Alcoa, Keokuk Electro, and other metal industries have selected Wenatchee plant sites due to low-cost hydropower from the Columbia River dam system. More are coming!

That's AUDIENCE APPEAL:

We program to our audience, with SELECTED top network programs plus local color . . . music, news, farm shows, sports — the things people call about, write in for, and participate in.

# 5000 WATTS 560 KILOCYCLES

KPQ's 5000 W, 560 KC combination gets way out there, covering Central Washington, parts of Oregon, Idaho, and Canada. We know because of our regular mail from those areas. Then too, we have no TV station here, we're separated from Seattle by the high Cascade mountains, and we're many miles from Spokane. YOU CAN'T COVER WASHINGTON WITHOUT GETTING IN THE MIDDLE, AND THAT'S KPQ Wenatchee, Wash.

#### GUARANTEE

TO OUTPULL all other  
North Central  
Washington media  
**TWO to ONE**

National Reps:  
**FORJOE AND CO., INC.**  
One of the Big 6 Forjoe Represented Stations of Washington State

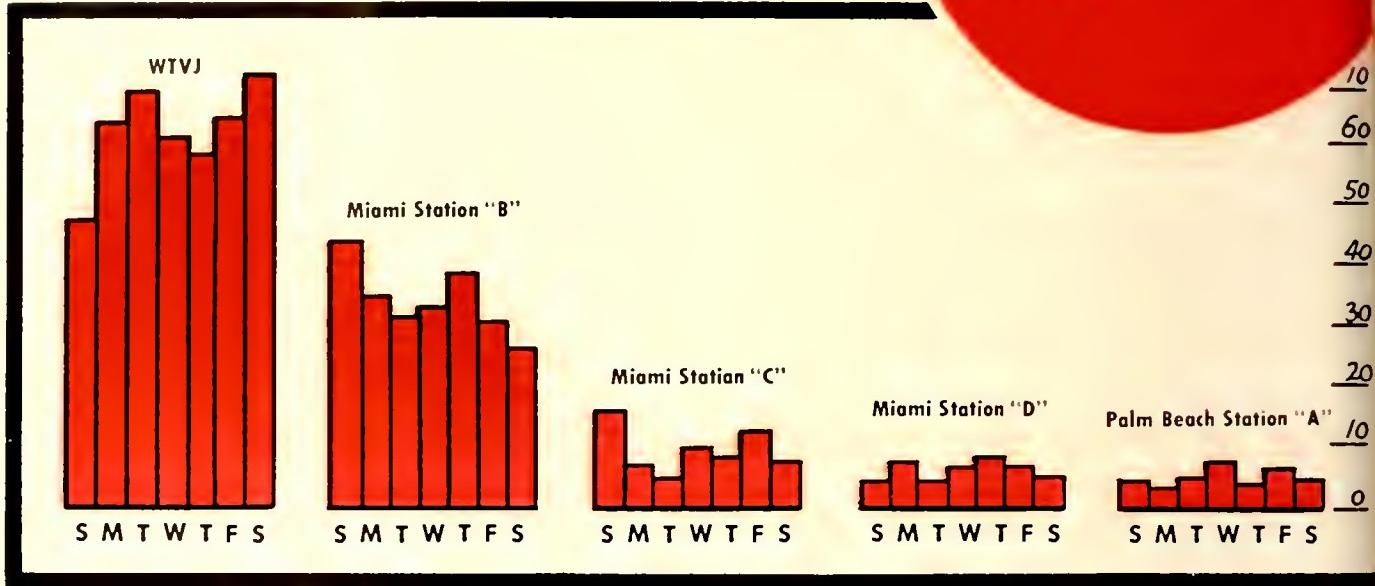
Portland and Seattle Reps:  
**ART MOORE & ASSOCIATES**

# They All Read Up

SOUTHEAST FLORIDA

418 ¼ Hour Rating "Firsts"  
of a total of 505

IN  
**MIAMI**



Station Share of Audience 6 PM to Midnite

THE JANUARY ARB SOUTHEAST FLORIDA SURVEY  
CLEARLY DEMONSTRATES WTVJ'S DOMINANCE OF  
THE ENTIRE SOUTH FLORIDA AUDIENCE

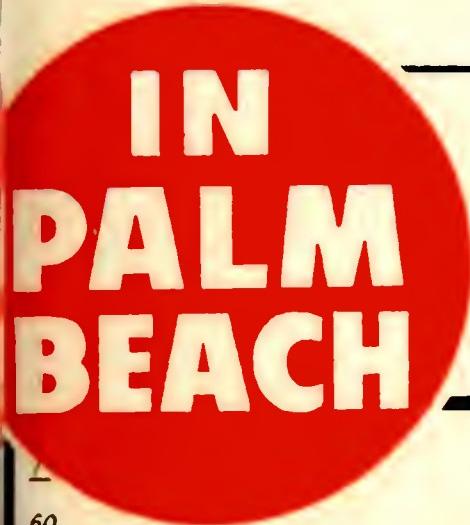


*WTVJ is the only Television  
Station Serving (and Selling)  
The Entire South Florida  
Market*

**WTVJ • MIAMI**

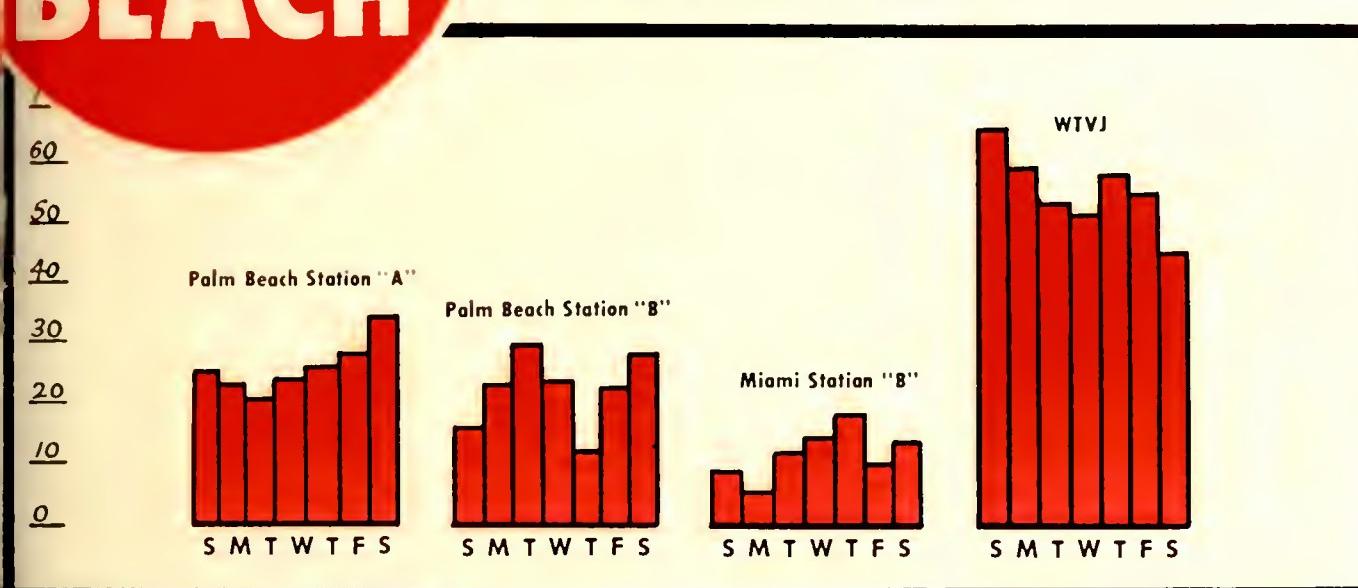
IN ALL CASS  
PROGRAMS OFFERED  
SHOWS IN

# Cloud And Clear!



60 MILES NORTH

404 1/4 Hour Rating "Firsts"  
of a total of 503



Station Share of Audience 6 PM to Midnite

THE WEST PALM BEACH ARB REPORT (JANUARY 1957)  
SHOWS THAT VIEWERS THERE SELECT WTVJ AS THEIR  
NO. 1 PREFERENCE BY AN OVERWHELMING MAJORITY

Obtain the complete story of  
WTVJ's selling prowess from  
your PGW Colonel

Florida's FIRST  
Television Station

LOCAL NEWS  
COMPETITIVE NEWS  
TO 1



# EXPLOSION!



- ★ 1:15 P.M. — Telephone call reports Reno explosion 140 miles away.
- ★ 2:30 P.M. — Aerial films taken by KBET-TV news team.
- ★ 4:30 P.M. — Films processed at KBET-TV lab.
- ★ 6:00 P.M. — SHELL NEWS scoops networks.

One of the "extras" KBET-TV supplies California's Great Central Valley for the complete local picture.

Local programming plus CBS-TV shows make the difference!



SACRAMENTO

## TOTAL AREA SET COUNT:

389,301



STOCKTON - MODESTO

# KBET-TV • CHANNEL 10

SACRAMENTO

BASIC



CBS OUTLET

CALIFORNIA



**Top 10 spot agencies predict**

## **WHAT'S AHEAD FOR SPOT TV**

Greater frequency, use of more stations is pattern as spot tv reaches era of mature growth

**W**here is spot tv headed?

This week the Television Bureau of Advertising helps provide a big part of the answer by showing where spot tv has been. Its annual report, just released, shows total gross time expenditures by spot tv advertisers in 1956 (\$397,498,000); spending by the top 200 clients of 1956; the top 10 spot tv agencies of 1956; expenditures by the leading companies in 31 industry categories; and a brand-by-brand breakdown of expenditures by the 25 leading spot tv companies.

This is the first time so complete a picture of spot tv activity has ever been available for a full year. (The annual Tvb report is based on its quarterly spot tv spending studies, the first of which began with the fourth

quarter of 1955. Data is compiled by N. C. Rorabaugh.) In charts accompanying this report, SPONSOR presents Tvb's top 200 clients chart and the top 10 agencies; industry category and top 25 brand figures will appear in next week's SPONSOR.

You can assume that advertisers and agencies will be scanning the Tvb data eagerly for weeks to come; and still another fillip to their interest in spot tv will be provided during April when Tvb makes available a complete breakdown on 1956 spending by brands for all companies with spot tv budgets of \$20,000 and over. Thus a goal for which many in the industry (including SPONSOR) fought to accomplish for years reaches its fullest culmination.

On the eve of this outpouring of



**Experts see more spot buying opportunities  
in "fringe" time because of feature films.**

**Biggest problem is strengthening daytime.**

quantitative who-spends-what data, SPONSOR sought a qualitative picture of where spot tv is headed from the 10 top spot tv agencies of 1956. Expenditures of the one leading spot tv client alone at each of these agencies (see chart below) total over \$32 million, indicating the stake of the top 10 in spot tv.

SPONSOR asked one or more top-level media executives at these agencies to sit down and look ahead at spot tv's future. This is the broad picture which emerged:

- *Spot tv business*, far from having reached a plateau, will continue to grow during 1957 and 1958. But it's growth with a difference now that tv has begun to mature. The dollars are being spread more ways. And giant percentage increases aren't likely.

- *Frequency is on the rise*. Radio-style "tonnage" buying isn't on the horizon but the big accounts which buy just a few announcements a week are a negligible factor. (If you can't invest in higher frequency, runs the thinking, look for a bigger appropria-

tion or put your dollars in radio.)

- *Rate increases* are expected to level off gradually as markets reach set saturation and as new stations slowly increase the competitive tempo of the business. The old days of rate increases every six months based on circulation growth seem numbered. Tomorrow's rate increases will have to be justified by sales effectiveness and/or clear audience dominance.

- *Daytime* is still television's frontier. But, there's plenty of disagreement as to whether daytime has big progress on its horizon. Some say yes; some shake their heads.

- *Independent stations* in multi-station markets are growing in stature. Film, both feature and syndicated, is the reason you'd expect and the reason you get.

- *The station representative* is doing an increasingly good job, say the media men. Representatives today are selling spot television more aggressively. And they're developing a more complete sales story in keeping with the needs of the times. TvB, too, was

cited for its role in attracting new clients to spot television.

- *Nighttime Class "A" time* is expected to loosen up next season. As ABC TV programming becomes stronger, availabilities next to these shows grow in value. The buyer who used to concentrate on two network stations in a market, therefore, now has a third to consider. And there's the growth in appeal of film on independent stations. But these are general conclusions only. The buy still has to depend on specific circulation facts in each case.

- *There may be an increase in package offers* from the reps and stations in the year to come. These packages show a recognition of the need for greater frequency in today's competitive tv climate. And these packages may be designed to attract clients into daytime or fringe times by providing a greater spread in the client's scheduling.

- *Multiple-spotting is still a big problem to the spot advertiser*. It's difficult to police each market, and at the same time, there's little the advertiser or agency can do to prevent it. But several of the key media executives felt that this situation too will ease up in the next year or two because there'll be more strong stations in each market to ease the press and accommodate the many spot tv clients.

**Sponsor surveyed media chiefs at the top 10 spot agencies:**

**1. Ted Bates**

**Top 10 spot tv agencies of 1956, based on TvB's first annual study**

AGENCY	TOP SPOT TV BRAND	BRAND'S BILLINGS*
1. Ted Bates	Viceroy Cigarettes	\$5,373,290
2. McCann-Erickson	Bulova Watches	4,298,650
3. Young & Rubicam	Piels Beer	1,485,300
4. Leo Burnett	Kellogg Cereals	4,810,530
5. Benton & Bowles	Maxwell House Coffee	5,461,900
6. Dancer-Fitzgerald-Sample	Bayer Aspirin	3,012,640
7. BBDO	Lever Bros. Wisk	1,874,410
8. J. Walter Thompson	Ford Cars	2,981,590
9. Compton	P&G's Dash	1,693,880
10. Esty	Colgate's Brisk	1,412,400

\*TvB estimate for whole year, 1956, based on N. C. Rorabaugh data.



**C. E. "Ned" Midge Jr.** is ass't. v.p., media supervisor at Bates, by far the most active spot tv agency.

While these broad observations are the consensus among media executives interviewed, there were marked differences in the way these key executives view the status of the medium today. Here's a closer look at their analysis of spot tv and this year's outlook.

**1. Where is spot tv business heading?** Answers vary greatly. J. Walter Thompson, for instance, expects a bigger increase in spot tv activity this year than during previous years. However, most agencies interviewed noted smaller increases and these deriving frequently from higher rates and larger budgets of established spot tv users rather than through attraction of new clients to the medium.

BBDO's Fred Barrett, v.p. and media director, and Dick McKeever, broadcast supervisor, see several major reasons for this flattening out in spot tv's growth. "For instance some stations may be pricing themselves out where smaller-budget national accounts are concerned," McKeever told SPONSOR.

Many agency media executives feel the same way. In fact, two agencies mentioned former spot tv clients who in the past year switched to spot radio principally because the high tv rates would have forced them to lower their frequency to an ineffective point.

"Any decrease in an individual station's business is further compounded, of course, by the existence of more stations per market," says Fred Barrett, BBDO v.p. and media director. "Therefore the spot money is simply spread around more."

Some media men feel that the networks today are competing much more directly with spot than they ever did, through more flexible buys. The high

er than tv allocations. But spot tv must at least face the added competition of a strengthened spot radio medium.

**2. What opportunities does daytime tv offer?** There's disagreement about the future of daytime sets-in-use. Some agencies feel that, regardless of improved programming, daytime tuning is necessarily limited and that it has already reached the plateau on which it will remain.

Others feel that NBC TV's hepped-up daytime programming and ABC TV's eventual entry with more daytime hours will boost sets-in-use.

"There isn't much excitement in terms of new local live programming to increase viewing," says Y&R's spot coordinator, Ray Jones. "In fact, local stations are programming more and more film, both syndicated and feature. But this film product is so good that it may stimulate viewing interest."

Daytime programming patterns in tv are not and cannot be the same as in radio's heyday, according to Dave Crane, Benton & Bowles v.p. and media director. "Daytime is really composed of many viewing segments." In other words, there's the domination of kid viewing late in the afternoon, the mixed-adult audience during the early-morning hours, and a mixture of pro-

#### ARTICLE IN BRIEF

**Growth of spot tv business will continue but at a slower pace, according to top media executives at 10 leading spot tv agencies. They foresee more Class A availabilities, and a narrowing of the gap between the ratings scored by network and independent stations.**

cost of network tv has led to greater segmentation.

Inter-media competition aside from networks is stiffer too, say the experts. For instance, some clients, including several cigarette and beer advertisers, tried spot radio originally because of the tight availability situation in spot tv. When they found that radio sold effectively, they decided to stay in. This radio money generally tends to be an additional appropriation or, frequently, comes out of newspaper rath-

### 3. Young & Rubicam



**Ray Jones**, head of Y&R's spot buying unit, helps agency's all-media buyers scout availabilities for spot accounts

### 5. Benton & Bowles



**Dave Crane**, v.p. charge of media, has such major spot tv accounts as Maxwell House Coffee, Tide, Bromo Quinine

### 6. D-F-S



**Louis T. Fischer**, v.p. media director, wants to re-agency cost of handling through machine opera

### Mc-Cann-Erickson



**Maddeus "Ted" Kelly**, broadcast supervisor, is studying markets with new stations. Competition will level rates

### 4. Leo Burnett



**Leonard Matthews**, v.p. manager of media department, says 38% of client billing in last half 1956 was in spot tv



## **Greater buying opportunities may attract new clients into spot television this year**

graming to housewives during the balance of the day.

Many feel that the "specialized" nature of the daytime audience makes it a different and more expensive medium for many advertisers. And that there isn't enough advertiser money around to support much more network and local station daytime programming.

**3. How have features affected buying patterns?** They've opened up whole new vistas for spot tv advertisers. For one thing, they increase the client's opportunity to buy minute announcements in strong programming with good audiences.

But a major evaluation problem is spotlighted by the features: the old "ratings week" headache. Media executives agree it's a pretty sizeable headache. The pattern for stations is to put in Greta Garbo, Clark Gable or Ingrid Bergman movies during the week the market's being rated.

"The other three weeks they play the dogs," as one media executive put it. "This practice catches the naive time-buyer off balance."

"A lot of the feature ratings are inflated because of this ratings-week scheduling practice," says Thaddeus "Ted" Kelly, McCann-Erickson broadcast supervisor. "The difficulty is in

finding a formula for adjusting these ratings. Should you credit four weeks of features with 60% of the ARB they show, or 75%? One thing's sure—you've got to do some adjusting."

However, few if any clients have stayed away from features for this reason. And new buying patterns are beginning to emerge from the success features have had in many markets. For instance, some multi-product clients prefer to buy half-sponsorship of these features, rather than sticking to announcements only.

"The big news item this year," says Leonard Matthews, Leo Burnett v.p. in charge of media, "is the release of



hundreds of pre-1948 feature films. In some cases these have revolutionized local programming and local rates."

**4. What's happening to station rates?** While most media people predict a leveling off in rate increases in

the near future this hasn't come yet.

Many applaud ABC TV's new pricing of daytime at one-third of nighttime and feel that it should set the pattern for the industry.

"With daytime sets-in-use approximately one-third of nighttime, daytime TV rates should be revised to conform more closely to audience size," says Leo Burnett's Matthews. "Perhaps one-third of evening rates would be more fair."

Says Y&R's Ray Jones: "Some stations are charging premium rates for participations in their blockbuster movies. But I don't think that's warranted from a competitive point of view. There haven't been very great over-all increases in sets-in-use, nor is every picture a great audience-puller."

There's another side to the rates discussion, however. As media men know you can't compare daytime and nighttime rates on the basis of sets-in-use alone. During daytime you get almost twice the commercial time.

Says D-F-S's Lou Fischer: "Spot TV hasn't priced itself out yet. If you have smart buyers, you can still buy spot TV very economically in terms of the returns."

**5. What's the saturation level in spot TV today?** The only thing media men agree upon is that you need a higher frequency in TV today than during its early days.

"Unfortunately there are so many  
(Please turn to page 86)

### **7. BBDO**



**Ted Barrett**, v.p. charge media, sees spot TV dollars spread more among affiliates and independents



**Arthur Porter**, v.p. in charge media, studying effect of feature on fringe time to evaluate sets-in-use potential

### **9. Compton**



**Frank Kemp**, v.p., director media, has such major spot TV accounts as P&G, Standard Brands, Sterling, and Nehi

### **10. Wm. Esty**



**John Peace**, v.p., media director, foresees more spread of spot budgets. "Independents are strengthened by features."

**TvB's first annual report shows top 200 spot tv clients of 1956\***

	Estimated Expenditure		Estimated Expenditure		Estimated Expenditure
1. Procter & Gamble	<b>\$17,522,500</b>	68. American Tobacco	\$ 1,206,300	134. Quaker Oats	\$ 619,200
2. Brown & Williamson	11,288,600	69. Seven Up	1,201,500	135. Drewrys, Ltd.	607,000
3. General Foods	9,415,900	70. Campbell Soup	1,196,300	136. Mennen	595,500
4. Sterling Drug	8,823,300	71. Carnation	1,154,300	137. Wiedemann Brewing	594,100
5. Philip Morris	7,369,400	72. Ralston-Purina	1,143,800	138. Heileman Brewing	585,400
6. Colgate-Palmolive	7,314,700	73. Simmons	1,140,000	139. General Cigar	584,300
7. Warner-Lambert	5,820,400	74. E. & J. Gallo	1,130,800	140. W. F. McLaughlin	580,900
8. Continental Baking	5,732,500	75. Pharmaceuticals	1,108,600	141. Duffy-Mott	572,200
9. National Biscuit	5,536,500	76. Pacific Coast Borax	1,097,900	142. Oscar Mayer	567,400
10. Miles Laboratories	5,354,700	77. Swift	1,091,900	143. Jackson Brewing	566,700
11. Kellogg	4,810,500	78. Hills Bros. Coffee	1,077,400	144. Blue Plate Foods	566,300
12. Carter Products	4,535,200	79. Top Value Enterprises	1,041,500	145. Grocery Store Prods.	564,600
13. Lever Bros.	4,535,000	80. General Electric	1,039,800	146. Emerson Drug	562,700
14. Robert Hall	4,450,500	81. Salada Tea	1,006,600	147. Mars	555,700
15. Liggett & Myers	4,400,900	82. Wrigley	999,100	148. Richfield Oil	543,000
16. Bulova	4,298,700	83. Kimberly-Clark	996,700	149. Standard Oil of Ohio	537,500
17. AT&T	3,801,000	84. Lipton	993,500	150. Simoniz	537,200
18. Coca-Cola	3,697,500	85. Safeway Stores	978,400	151. Gold Seal	535,500
19. General Motors	3,486,800	86. Tea Council	965,700	152. CBS	528,600
20. Ford	3,332,600	87. DuPont	942,200	153. General Baking	526,500
21. Max Factor	3,181,700	88. Stokely-Van Camp	916,300	154. U. S. Tobacco	524,400
22. Corn Products Refining	2,849,400	89. Best Foods	914,600	155. Welch Grape Juice	523,300
23. Helaine Seager	2,781,000	90. A & P	902,800	156. Nat'l Presto Industries	522,500
24. Charles Antell	2,774,200	91. Wildroot	893,300	157. B. C. Remedy	514,500
25. Nestle	2,374,900	92. Glamorene	892,000	158. Duquesne Brewing	512,800
26. Harold F. Ritchie	2,341,700	93. Armour	877,400	159. Foremost Dairies	510,500
27. Esso	2,192,000	94. Bristol-Myers	864,000	160. Walgreen	508,600
28. P. Lorillard	2,148,600	95. M. J. B.	848,600	161. Continental Oil	507,900
29. Shell Oil	2,000,200	96. Ward Baking	848,200	162. Monarch Wine	505,900
30. Pepsi-Cola	1,993,000	97. Tafton Distributors	822,000	163. Armstrong Rubber	504,100
31. Florida Citrus Comm.	1,972,500	98. Sunshine Biscuit	810,100	164. Household Finance	503,500
32. American Home Prod.	1,965,900	99. Adell Chemical	807,600	165. Petri Wine	497,300
33. Pabst	1,962,600	100. American Bakeries	797,300	166. Drackett	493,900
34. R. J. Reynolds	1,952,800	101. Scaly Mattress	795,700	167. Ruppert	489,400
35. Minute Maid	1,939,000	102. Rath Packing	790,600	168. Avoset	478,300
36. Block Drug	1,937,800	103. Plough	778,400	169. Standard Oil of Calif.	474,400
37. Chrysler	1,914,200	104. Republican Party	774,100	170. Assoc. Hospital Service	473,000
38. P. Ballantine	1,852,300	105. Dormin	762,700	171. Gunther Brewing	464,600
39. Revlon	1,817,900	106. Wm. B. Reily Co.	758,700	172. Bank of America	462,100
40. Northern Paper Mills	1,798,700	107. Proctor Electric	755,400	173. Rev. Oral Roberts	460,800
41. Gillette	1,782,900	108. Reader's Digest	745,000	174. Coty	458,600
42. Grove Laboratories	1,696,100	109. Rayco	721,500	175. LaRosa	455,700
43. J. A. Felger	1,627,100	110. Sardean	717,800	176. Democratic Party	453,300
44. Nehi	1,614,200	111. Dr. Pepper	716,800	177. G. H. P. Cigar	435,800
45. Peter Paul	1,546,800	112. Cream of Wheat	707,800	178. Lone Star Brewing	432,400
46. Anheuser-Busch	1,534,700	113. Langendorf Bakers	700,700	179. International Salt	430,900
47. Standard Brands	1,512,800	114. Duncan Coffec	700,200	180. Quality Bakers	424,300
48. Wesson Oil - Snow Drift	1,498,000	115. National Brewing	692,200	181. Frito	424,200
49. Piel Bros.	1,485,300	116. Pill-bury	692,200	182. Holsum Baking	422,500
50. Borden	1,483,500	117. Vick Chemical	691,500	183. Hudson Pulp & Paper	419,500
51. American Chicle	1,480,400	118. B. T. Babbitt	688,100	184. Regal Pale Brewing	412,600
52. Chesebrough-Pond's	1,425,400	119. Lucky Lager Brewing	680,600	185. Libby, McNeil & Libby	412,400
53. RCA	1,407,100	120. Kroger	678,200	186. Montgomery Ward	410,100
54. Carling Brewing	1,348,900	121. Clorox	675,700	187. American Stores	409,200
55. Food Mfgs.	1,344,600	122. Sinclair	675,500	188. Thomas Leeming	408,500
56. H. J. Heinz	1,334,300	123. General Mills	669,000	189. Stephen F. Whitman	403,200
57. International Latex	1,323,000	124. Paxton & Gallagher	665,800	190. International Milling	402,600
58. Better Living Ent'prises	1,312,400	125. San Francisco Brewing	663,100	191. Pharma-Craft	401,300
59. Hamm Brewing	1,309,100	126. Liebmann Breweries	660,400	192. Stroh Brewing	401,300
60. Avon	1,307,700	127. Lewis Food	657,100	193. Slenderella	399,200
61. Benrus	1,291,100	128. Studebaker-Packard	653,200	194. Grant Co.	397,100
62. Standard Oil of Ind.	1,247,200	129. F. & M. Schaefer	648,000	195. General Tire & Rubber	395,900
63. National Dairy	1,246,500	130. Greyhound	639,500	196. Clinton Merchandising	383,400
64. Socony Mobil Oil	1,228,700	131. Schlitz	638,400	197. Brown Shoe	383,100
65. Falstaff Brewing	1,224,400	132. Phillips Petroleum	624,400	198. Pan-Am Southern	381,800
66. Associated Products	1,223,000	133. Buitoni Products	622,500	199. Mrs. Baird's Bakeries	379,000
67. Beech-Nut Life Savers	1,219,600			200. Frontier Foods	378,200

\*Gross time only as estimated by TvB. Based on data gathered from tv stations by N. C. Rorabaugh.



# TV'S MOST HAPPY FELLA

He's Julius Strauss, president of General Cigar, whose heavy use of tv aided by inspired commercial helped make 1956 biggest year

With well over half of its advertising budget in television, General Cigar Co. last year scored its highest dollar sales volume in fifty years of manufacturing cigars. The cigars it manufactures are: White Owl, Robt. Burns, Robt. Burns Cigarillo, Van Dyck and Wm. Penn.

Of these brands, Wm. Penn is the only one not being advertised on tv. Van Dycks, owing to a distribution pattern that is largely limited to the area west of the Mississippi, gets its tv support regionally. But on a national scale, the White Owl, Robt. Burns and the Robt. Burns Cigarillo tv commercials turn up in both spot and network

—on sports programs, news and weather telecasts, syndicated and feature film showings. This has been the pattern in the approximately six years that their account has been handled by Young & Rubicam.

Television Bureau of Advertising figures for 1956 showed that General Cigar spent a total of \$548,200 in spot tv alone last year. Of its more than \$2 million all-media advertising budget, General Cigar now invests about 65 to 75% in television—spot and network.

General Cigar sales in 1956 (based on preliminary data) set a new record, spurring about 17% ahead of 1955.

"Television," says Arthur E. Goldman the company's director of advertising since September 1956, "has helped General Cigar Co. in maintaining a growth pattern that began some years ago."

What kind of a growth pattern has this been? In 1950, total sales were slightly more than \$29 million. Three years later, annual sales had pushed ahead to \$35.89 million. In 1955, they climbed on to \$38.7 million and the preliminary report for 1956 indicates a total sales volume of \$45.23 million. Since 1953, this company's sales have increased by about 25%. White Owls are one of the two best-selling brands

"Happy Fella" star Robert Weede gets White Owl from Philip Bondy, sales & adv. v.p. At Weede's right is Arthur Goldman, ad director



in the 10-cent cigar field, while Robt. Burns Cigarillos leads in its class of smaller cigars.

The advertising strategy of the company is mapped out under the direction of Philip L. Bondy, vice president in charge of sales and advertising; Arthur Goldman, 19 years in tobacco advertising industry and the company's new director of advertising and Harold Edeson, assistant advertising manager. But present at practically every company and agency conference is Julius Strauss, General Cigar's president, whose intense interest in the marketing-advertising phase of the company's operations sparks much of the creative planning.

At the Y&R agency, Vice President Bernard Pagenstecher is the supervisor on the entire account, which is then broken down into two teams: Robt. Burns, Robt. Burns Cigarillos and Van Dyck are serviced by Jack Grier, account executive; George Hoffman, buyer, and Ben Maughan, tv copy. White Owl and Wm. Penn brands are the bailiwick of Bill Whittemore, account executive, and Bill Whitman, tv copy. Tom Viscardi works on media with Ev Erlick, media supervisor.

The strategy of General Cigar advertising might be summed up as a happy marriage of opportunism and flexibility. Within the framework of news, sports, weather, and film, the company makes its show selections. It picks its markets on the basis of sales and distribution patterns; in some areas, for example, White Owls are the sales favorite, while in others Robt. Burns gets the heavier play from smokers. Such patterns are watched closely and catered to through tv advertising. Within the same show one brand is not thrown into competition with the other. Such exclusivity, however, does not apply to the Robt. Burns Cigarillo.

The Cigarillo is considered a specialty item—neither cigar nor cigarette—and therefore not in competition with the rest of its line of cigars. Actually it is designed to cut across cigarettes as "the change of pace" smoke. Its rise in popularity has been due in large measure to cigar smokers who only have time for a quickie and cigarette smokers who enjoy a fresh taste. It has undoubtedly attracted many of the young men into the pleasures of cigar smoking, and played its part in lowering the average age of cigar smokers.

As a result, the Robt. Burns Cigarillo

"The Most Happy Fella," current smash, became the inspiration for White Owl tv commercials. The photograph on the facing page shows star and featured players posing during the filming of the commercials with General Cigar ad execs.



## From Broadway hit to commercial in 4 steps

Idea was conceived by General Cigar and Young & Rubicam that "Most Happy Fella" might well symbolize a White Owl smoker. They hoped to get use of title song.

Plans blossomed beyond expectation when they contacted showwriter Frank Loesser. He entered into spirit of thing, helped copywriter Bill Whitman pen new lyrics.

Production of a pair of commercials featuring Robert Weede and five principals from Broadway cast was completed in two days of filming at MPO-TV Films, N. Y.

Use of these commercials began at once in spot tv, quickly spread to network (John Daly, ABC TV). Cut-outs of "Happy Fella," shown above, will be point-of-sale tie-ins.

is permitted to share the lesser part of the commercial time in the new White Owl co-sponsorship of ABC TV's *John Daly and The News* begun in December. This network buy is for 52 weeks and calls for Monday, Tuesday and Wednesday nights. It is telecast on about 55 ABC TV affiliated stations and is figured to be a 60% homes coverage. At point-of-sale, White Owl uses posters promoting the newscast. On Thursday and Friday nights, DuPont is Daly's sponsor.

This is currently General Cigar's only use of network television. But it is by no means its first. Whenever opportunity knocks, this company never turns a deaf ear. Last year, from April through December, it sponsored *National Bowling Champions* on NBC TV. In cooperation with the more than 3,000 members of the Bowling Proprietors Assoc. of America, General Cigar set up a program format that capitalized on the mounting interest in the sport of bowling. Only bowlers of consequence were invited to

take part; two were pitted on each show. Each was paid by General Cigar at the rate of one dollar per point. The winner received an additional \$10 for every point over 700. A \$10,000 grand prize was posted for any perfect game bowled on the air. It was never captured, but the sponsor probably held his breath in the first telecast when one of the champions rolled 299—just one point away from the jackpot.

Sports programs—which naturally appeal to a male audience—have always been a mainstay of General Cigar tv advertising in both spot and net. They have used at the national level such sports personalities as Mel Allen and Herman Hickman. Within markets they sponsor local sportscasters. Their chief use of radio at present is in Chicago where they co-sponsor White Sox games on WCFL. (Radio, however, is being considered in ad plans for this year.) But if such emphasis on sports suggests a preponderance of male viewers, it must be re-

membered that more and more women are becoming interested in such sports as bowling. By the same token they are reaching both husbands and wives through spot participations in feature films and in sponsorship of syndicated series, in perhaps 20 markets, some of which represent multiple station buys. And so they reach not only the actual cigar smokers but the wives who may influence their smoking habits.

Tv commercial copy as used by General Cigar varies with the brands. There are the nostalgic series of six filmed commercials done for Robt. Burns by Republic Pictures in which the narrator in a flashback to his childhood recalls such high-points of youth as when his grandfather or a train conductor or a kindly old gentleman on his newspaper route (all Robt. Burns smokers, of course) would slip the band from their cigar and put it on his finger. Now the narrator, grown to adulthood, remembers those days as he smokes his own Robt. Burns.

The Robt. Burns Cigarillos commercial includes a demonstration of the smooth-burning quality of its tobacco. They have been using a picture frame sequence featuring a young man and woman. A new series is in preparation, and this too will not neglect the distaff side.

White Owls, for its commercial, has stepped out and got itself the star and five principals of the Broadway hit,

## ARTICLE IN BRIEF

**Television, in which General Cigar Co. invests 65 to 75% of its more than \$2 million ad budget, has helped maintain a growth pattern that began several years ago. Last year sales hit a record peak, topping 1955 dollar sales by about 17%. The ad agency is Y&R.**

Frank Loesser's "The Most Happy Fella." Their plans were less ambitious than the way things turned out. What White Owl originally asked for was a tie-in with the title song of the show but when Y&R approached Loesser, he was so delighted with the idea that he himself elaborated on it. The result is a pair of bright, brassy, stagey White Owl commercials starring Robert Weede. He and the five featured players from the stage production sing about White Owls in lyrics on which Loesser himself collaborated with Y&R's copywriter, Bill Whitman. Don Walker, the show's orchestrator, also orchestrated the commercials. They were produced in two days last fall by MPO-TV Films, Inc., under the direction of Marvin Rothenberg. These have been aired since November. Another pair of "Happy Fella" commercials have recently been made and will be shown soon. Meanwhile to White Owl points-of-sale are going cardboard cut-outs of the show card

drawing of that "Happy Fella" himself. Of course, cut-out includes the "Happy Fella" smoking a White Owl.

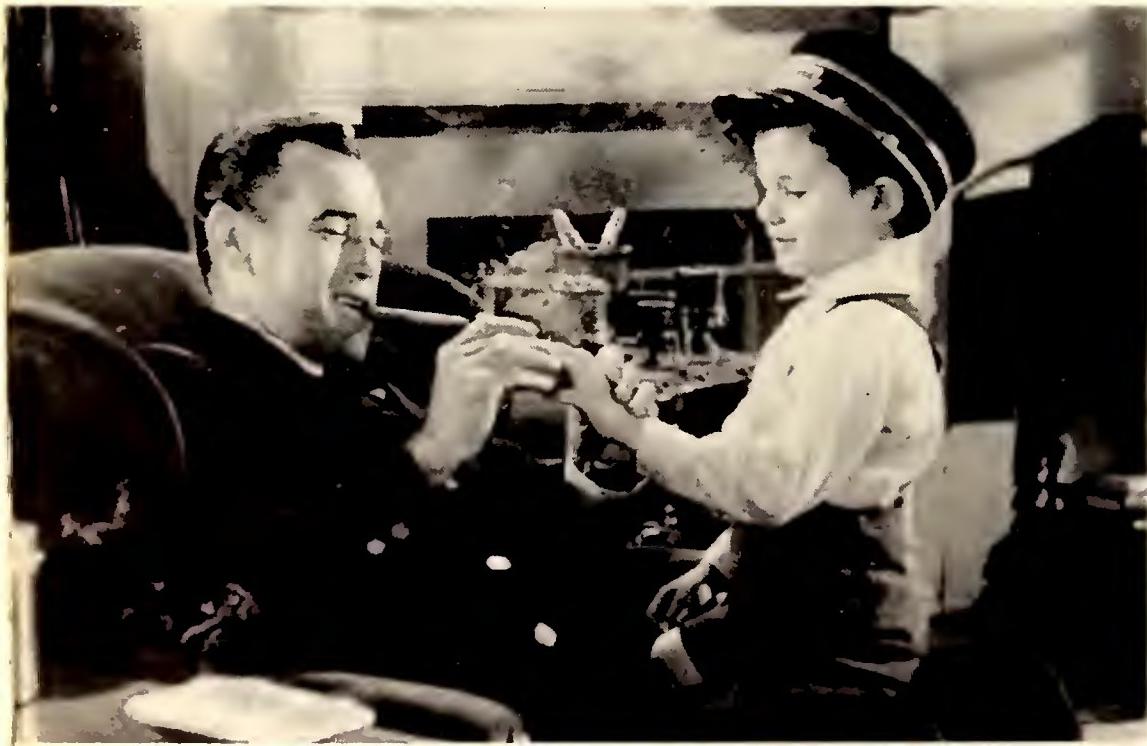
Not only General Cigar, but the whole cigar industry itself has come a long way with tv. Indeed the renaissance of cigar-smoking is practically contemporary with television's growth.

By 1945, the cigar had fallen from its once proud place in society. The industry was eclipsed by the two-decade sweep of cigarette popularity. The distaff side which probably had long smouldered over the Rudyard Kipling couplet—"A woman is only a woman, but a good cigar is a smoke"—did little to encourage their mates to light up a panatella. Indeed the general public had accepted the cigar-smoker as the prototype of the gangland hood portrayed so often by Edward G. Robinson in the movies of the '30's. Certainly the cigar was not associated with the young man about town.

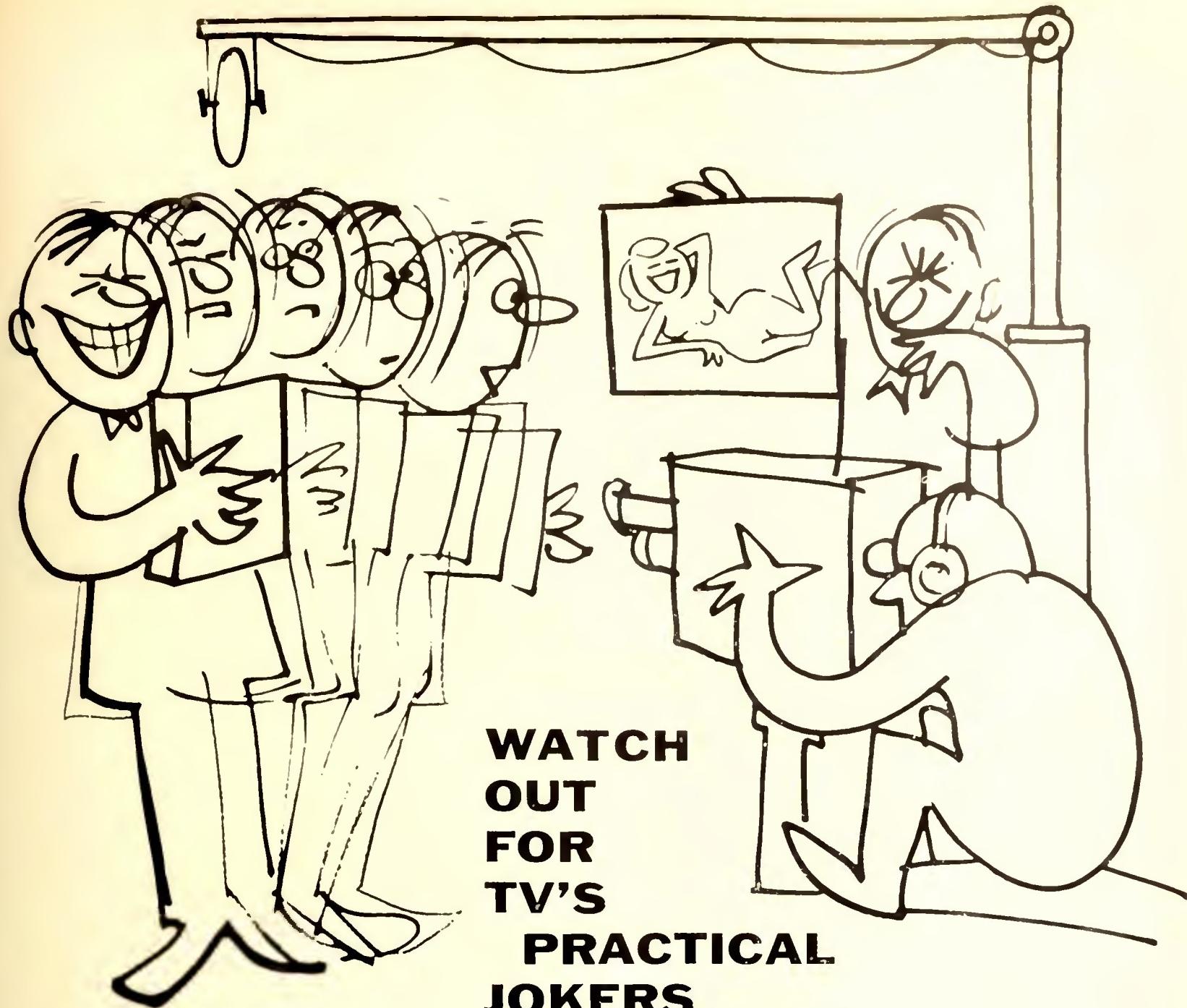
That year, the U.S. consumed 4.8 billion cigars. The average age of these cigar smokers was 48 to 49. The average new smoker of cigars was 44 years old. At this point, the Cigar Institute of America stepped in with two concurrent public relations campaigns (1) to identify cigars with fun and relaxation and (2) to overcome the objections of the housewife and hostess. The Institute found an ally in the new medium, television. In the last few years, tv dramas, for example, have begun to include handsome young leading men handling cigars with aplomb. The old gags that made cigars the butt have gone into discard. Tv personalities such as Ernie Kovacs, George Burns, and Mitch Miller smoke cigars on camera with good manners and in a natural manner. In fact, 1957 found Miller named Man of the Year by the Cigar Institute.

How much the entertainment side of tv has contributed to the cigar is reflected in the fact that last year sales had climbed to 6.3 billion cigars while the average age of the cigar smoker dropped from 29 to 30. Now the average cigar smoker begins at about age 25.

The annual sales volume of the U.S. cigar industry now stands at \$548 million, which tops other trades that sell principally to one sex.



**Nostalgia:** For its line of Robt. Burns cigars, the company uses a series of six commercials based on a present day Robt. Burns smoker who recalls his childhood and those happy moments when an elder relative would light up a Burns and give him band



## **WATCH OUT FOR TV'S PRACTICAL JOKERS**

**They'll mix nudes with the cue cards, doctor your**

**product—and ruffle the flow of the smoothest commercial**

*Charles H. Branch, copy group head at Stockton-West-Burkhart, Cincinnati, believes studio practical joking is a serious tv problem. The temptation to shatter large egos (and perhaps ruin a few commercials) has proven too much for tv engineers through the U.S.*

*Here in a tongue-in-cheek "letter" to a young technician, Branch suggests a few stunts guaranteed to gain notoriety and unemployment for the joker.*

**DEAR GEORGE,**

Your ambitions to become a tv engineer intrigue me. By tv engineer I presume you mean one of those people, with whom every tv station swarms, who splice wires, push but-

tons, flip switches, peer knowingly into the wrong ends of cameras while tut-tutting sadly, and smile pityingly at announcers, actors, writers, and agency men. If so, your request for advice is not only flattering, but downright astounding. (One of the first things you'll learn is that tv engineers never ask agency men for advice, and never listen when the advice is volunteered.)

The next thing you'll learn is that tv engineers fall into two categories: the serious dedicated types who really understand and like all that electronic hocus-pocus, and the carefree souls who regard workaday problems as a mere sideline and spend most of their time concocting elaborate practical

jokes to the confusion and despair of victims above listed. I guess the serious ones are in the majority, the others being simply more noticeable. More cosmopolitan, too. They get to see more of the world and to broaden greatly their scope of experience as they trek from job to job.

Knowing you, George, I presume you aspire to join the ranks of the second group, so pull up a coffin wired for sound and I'll tell you what I know about this happy breed.

Were you, for instance, among the snickering millions who saw the now-famous fiasco known as The Case of the Unbudgeable Refrigerator Door? This was several years ago, but still a



**Product switch** is easy when a live commercial is cut into a filmed program. Convince the talent he's on the air before he actually is—and then hand him the competing brand



**Doctored cigarettes** and drinks are traditional favorites. A little salt in the beer, a rubber-band in the cigarette and the "See, I use it myself" approach will lack conviction

classic. It was commercial time on a popular network show, about half the country was tuned in and the young lady substituting for Miss Betty Furness was extolling the virtues of a leading brand refrigerator. When she came to the line about how easily it opens—something about springing ajar at a feather-light fingertip touch, as I recall—she demonstrated, and it didn't. Then she said charmingly, with complete poise, "The engineers must be playing a trick on me."

I must report, in all honesty, that the exciting Refrigerator Door Case, although a classic, was not one of them, not a bona-fide practical joke. I've learned through the grapevine that it actually *was* an accident, and that's a pity in a way, because it *could* have brought immortality and unemployment to some imaginative young engineer or prop man.

But other bona fide incidents will serve to illustrate:

Old pro, in ill-fitting cowboy suit, still trying to shake off his morning hangover, starts his kiddie show, sitting as usual on the big old log which, in another play months ago, served as a primeval mailbox between Indian lovers from warring tribes (or something equally far-fetched). As usual, he straddles the letter slot.

But as he starts talking he feels, in a vulnerable spot, a slow, steady upward pressure—fortunately dull but nonetheless compelling. Thanks to sheer

electronic genius, the engineers who've spent half the night on this one need only push a button in the control room to send slowly skyward through the slot a padded cleaver blade. The old pro is thrown off slightly, but recovers—shifting position and finishing his spiel with keel at a 45 degree list.

Or take this one . . . another old pro . . . another studio.

Comes time for the first commercial, featuring that tired old talking-into-telephone-about-sponsor's-product routine. Old pro picks up phone, thinking it a dead prop as usual. But just as he starts to talk, a rasping whisper assails his ear: "All right, you old clunk, make it sweet and weepy . . . tear their little heart-strings . . . pry those sticky

nuckles away from the little fiends . . ." and so on throughout his entire commercial. He barely got through it.

He did manage to somehow though, George, and that brings us to the two important rules of the game:

1. The victim must be a real pro who isn't easily thrown off balance—the man with the iron poise, bubbling with self-confidence, good at his trade and knows it, hard to distract, talented when it comes to ad lib cover-ups of bad situations. Or the woman. Both sexes are fair game. But not beginners. A practical joke on a neophyte struggling to make good is considered dirty pool. Never done. Remember that the only legitimate victims are sponsors, agency people, and those announcers, actors, and writers who seem a little too inflated with their own self-importance.

2. The jokes should be merely annoying rather than catastrophic. In other words, you don't throw your victim off completely or send him fleeing from the camera in dismay. You just throw him off slightly, then help him back in order to push him off again. Make him flutter and stutter only barely, dangle him for a moment over the precipice, then pull him back, then dangle him again. By sheer skill of timing you can stretch elementary gags into artistic triumphs, masterpieces of exquisite torture.

You'll find the prop-doctoring field especially rewarding when you tinker



**Charles H. Branch**, copy group head, Stockton-West-Burkhart, Cincinnati, although fascinated by tv engineering pranks, considers them a threat to your commercial

with those props which announcers must eat, drink, or smoke on camera. It's easy to add a little salt, soda, or vinegar, and great fun to see the announcers gag, gasp and gamely smile and rave about the product despite it all. When you've mastered the rudiments of prop-doctoring, you'll be ready to specialize in monitor manipulation, for example.

Most announcers and actors, you'll find, rely for their cues more on the studio monitor set than on the man in the booth, who they don't really trust. With the monitor off, they're totally dependent on the man in the booth, and when he's you, you can take it from there.

This brings to mind the well-known case of the arrogant news commentator. Soon after his show began practically everyone in the building, in an apparent fit of mass insanity, ignored the red-lit on-the-air warning signs and strolled right into the studio—arguing with each other, calling cheerful greetings to our hero, casually slandering the city's leading citizens and failing totally to even notice, much less comprehend, his agonized wave-offs. They sauntered through in veritable procession, some even walking between the commentator and the camera—and finally one of the visitors even shoudered the newsman aside in order to rummage through his desk and dump out a drawerful of carefully-planted-in-advance cowbells.

Of course, the show wasn't even on the air, despite the gestures of mock consternation from the control room. It had been cancelled at the last minute for a special network pick-up and everyone had somehow "forgotten" to give Big Britches the word. He spent five minutes trying to salvage what was left of the show—pretending alternately that (1) nothing unusual was really happening at all, and (2) that this was his new comedy show.

This not-really-on-the-air gambit is the whole point of monitor manipulation. It's especially useful when studio commercials are done live between portions of a filmed show. Just turn off the monitor, tell your victim he's on the air five minutes before he really will be, and watch him squirm through a booby-trapped commercial. (Since this type gag doesn't actually damage a show, many engineers fall back on it when they feel sponsors or management are starting to get stuffy about the number of on-the-air "mishaps.")

#### ARTICLE IN BRIEF

**Practical joking in the studio is a serious tv problem, says Charles H. Branch of Stockton-West-Burkhart. In a tongue-in-cheek letter to a young engineer he details a few stunts which tv engineers throughout the country find irresistible though often costly.**

Monitor manipulation and prop-doctoring often go hand-in-hand. I recall one announcer who pitched a certain well-known brand of bread, which we may as well dub Flabbo. He always went through the same motions: saying a few kind words for Flabbo Bread, then (now get this) reaching behind his chair without looking, picking up the loaf he'd carefully placed there ahead of time and thrusting it toward the camera.

You've already spotted this as a perfect set-up for a switch. And of course the leading competing brand, Blabo, was the perfect replacement. When he picked up the loaf of Blabo Bread he spotted the "mistake" immediately, of course, and quickly palmed it (insofar as you can palm a loaf of bread). Then he gave the prop boy the high sign to bring the right loaf. But the prop boy brought another loaf of Blabo . . . and then, after further significant glances (and undue emphasis on the word Flabbo in the audio portion of the commercial) he brought three more loaves of Blabo—and handed them to the victim right in front of the camera. He, in turn, dropped them as he would hot rivets and was trying desperately to kick them out of sight when an entire yard-square carton of Blabo Bread was wheeled in by two other prop men. Not until they were walling him in with it did he catch on. There was barely time to push it all aside before he really was on the air, with a loaf of Flabbo tenaciously in hand.

Of course, you can always specialize in cue card confusion (if you get with a station that hasn't been Tele-Prompt-Ted). As an engineer, you'll not often be called on to hold cue cards. (Only when you're mistaken for a prop boy, and this sort of thing doesn't happen often, because it's the visiting sponsors who are usually mistaken for prop boys and ordered around accordingly.) But you can always bribe the

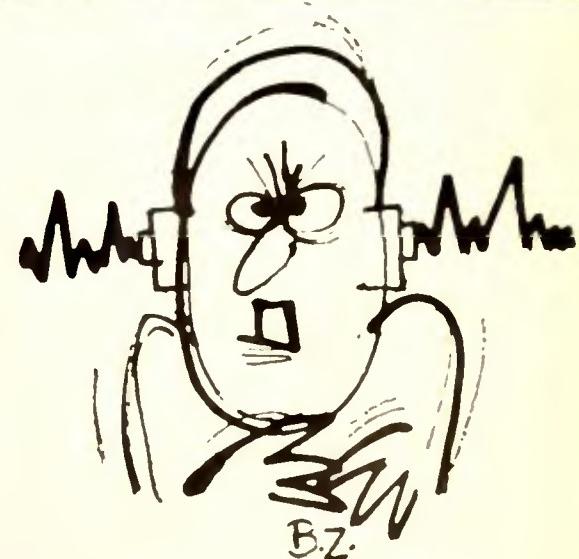
guys who do hold the cards. One warning here: don't arrange for them to be dropped or held upside down. This is too elementary. It achieves the goal, but poaches on the territory of the cue card boys themselves. You should aspire to bigger levels. The Case of the Ladykiller is a good example:

This announcer fancied himself a cross between Beau Brummel and Don Juan and talked constantly of his prowess with women. One day, therefore, as he faced the camera prepared to deliver a straight-faced, strait-laced commercial, he discovered that half the cue cards displayed not his message, but a truly astounding assortment of nude females. And though he got brief glimpses of his commercial message often enough to stagger through it, the ladies were there, bare, most of the time.

If you'll take these case histories to heart, George, you can probably surpass them. But one final word: If I'm correct in predicting the scope and direction of your ambitions, take care to affiliate with a tv station in another country—say Australia—because I've joined several of our clients and some other sponsors in a little practical joke project of our own. It involves an object that looks like an ordinary engineer's headset, but works like the one behind the green door at Sing Sing. As soon as it's perfected we'll be using it on certain jokers who've been deriving vast amusement from manhandling some of our hard-wrought, hard-bought commercials.

Best regards,

Chuck



**Last laugh** is the sponsor's. It's an ordinary looking pair of earphones concealing a Sing Sing type circuit. So think it over



**At the ANA meeting...**

## **CLIENTS ASK: WHERE**

**Homestead Hotel** at Hot Springs, Va., was scene of 48th spring meeting of ANA, held on 13-16 March. Spring meeting is time when nation's top ad clients get together to swap experiences, know how, in contrast to fall meeting when business sessions dominate.

An extra day was added to spring session for first time

### HOT SPRINGS, VA.

**P**roblems in tv come and go but one seems to remain a perennial.

#### Costs.

The continuing throb of this headache was evident among the nation's top advertisers, who got together for the 48th spring meeting of the Association of National Advertisers last week.

The Hot Springs, Va., sessions, attended by about 350 ad executives, heard no talks about tv costs but the undercurrent of concern particularly on the network level, was clearly apparent in SPONSOR's informal discussions with video clients.

The tv cost issue is one that affects more than the video medium. Clients repeated to SPONSOR again and again how the pressure of tv costs strained against the budgets set for other media.

There was no indication, however, that costs were driving clients away from television. On the contrary, all the evidence pointed to the lure of video being as powerful as ever.

This was particularly noticeable among a group of advertisers who are still relatively minor factors, not only in tv, but in other consumer ad media as well. These are the chemical companies, whose ad personnel were well in evidence at the sessions. They were attracted partly by a special meeting on advertising, held the day before the convention and confined to chemical concerns.

Firms such as American Cyanamid, Dow Chemical and Olin Mathieson have tv very much on their minds, particularly as a vehicle for corporate ad-

vertising. For Dow it would be a return visit, the firm having sponsored *Medic* during the past two seasons. So far it hasn't found the show it wants and it may turn out that Dow will delay its re-entrance until the 1958-59 season. Like all industrial aggregations seeking to mold a sympathetic and memorable corporate image, Dow is more interested in the proper program atmosphere than in the number of homes reached—though the latter is of no mean importance to the client, with costs being what they are.

As for American Cyanamid and Olin Mathieson, their corporate debut on network tv awaits further discussion. The former is going through a period of what one executive called "introspection" regarding corporate policies, while Olin is still busy digesting the aftermath of its merger.

At the pre-meeting session held for the chemical industry, however, tv remained in the background, upstaged by radio. The chemical admen were treated to an ad campaign unusual in their industry: a network radio buy. The story was told by Dow, which bought Red Foley and his country singers on ABC Radio Saturday afternoons for its agricultural chemical and wood preservative divisions. The show, which started 19 January, provides Dow with a host of promotional and merchandising benefits plus a vehicle for year-round advertising. The latter represents a radical departure for agricultural chemicals from the seasonal advertising commonly used.

I'm-looking-at-radio comments were common at the convention. The significance of the big rush to the medi-

um during the past year was not lost on clients who have never been in or have never returned.

One of the latter, an advertiser with two alternate-week buys on web tv made the rueful comment (which a majority of ad managers agreed with) that advertisers all too often go into a medium "just a little too late." He wasn't implying that it was too late for him to buy radio but rather that the good advertising buys he was offered on radio are no longer available.

As for television, advertisers naturally welcomed the trend toward a buyer's market but, for the most part, pointed out the softening didn't go very far toward easing their cost and related problems.

(If it were not too late in the season, there would probably have been a number of hotel room discussions between ANA members seeking to sell off part of their network tv shows and other members seeking to buy in. The current season has seen a marked amount of advertiser-to-advertiser discussion—in contrast to advertiser-to-network confabs. As it is, if a client seeking "relief" hadn't gotten it by the meeting it isn't likely he'll get it at all this season unless some summer-only client suddenly pops up.)

Advertisers at the ANA meeting were torn between their undoubtedly need for network tv and their desire to avoid being pinned down by it. The requirement for early commitments bothered some, as did the 39- to 52-week deals for film shows and the inability to get out from under a program flop. ANA members were eager to explore with their film producers

# WILL I GET THE TV \$\$?

But the lure of video is as strong as ever. Chemical firms show strong interest in using tv as means of molding memorable corporate images

the why's and wherefore's of short-term deals but a number were inclined to doubt that much would happen until the need for them is underlined even more vividly.

There was a lot of interest expressed in American Tobacco's formula for its new Marge and Gower Champion show. It will run live for about half a dozen stanzas so bugs can be ironed out before the format is committed to film.

As though present costs weren't enough for advertisers to contend with, one of the small, off-the-record discussion groups on 15 March heard some predictions about advertising costs five years from now. One advertiser pegged the time cost of his network tv show five years hence at 150% above the present. The estimate was based on an assumption that roughly the same percent of U.S. tv homes would be covered by the show, but took into account the growth in U.S. homes, the growth in tv saturation, costs for color and other factors.

For the large advertiser the way to take the gamble out of tv seems clearly outlined for the foreseeable future. ANA members agreed that spreading the risk among as many shows as possible without losing a modicum of brand identification is the path indicated. This is another way of saying that ANA people see a continuation of the trend to alternate week sponsorship but fail to get excited about the magazine format.

The loss of brand or corporate identity in connection with a web tv show is a development that still bothers clients but consideration by Lever Bros.

of an offer to buy half of its *Lux Video Theatre* time symbolizes as well as anything the extent to which advertisers have accepted the economic facts of life about network television.

The question of whether a mass advertising medium like tv can be used to reach selective audiences too, popped up frequently in SPONSOR's discussion with clients. Interested in the answer were large industrial firms out to reach men who influence policy among their customers or potential customers. Specifically, the question was: Can I reach these men through the same television programs watched by the general run of consumers or do the trade magazines do a better job?

Since the many-faceted industrials use a long list of trade magazines (sometimes running up into the hundreds) and since these firms are interested in the consumer, too, the question is not as irrelevant as it might seem at first glance. On top of this, there are ad executives who feel their firms can do a better job through network tv's buckshot barrage than through the rifle approach via the trade books.

Industrial ad executives, however, agreed on one thing: The tv networks do not provide enough information on audiences at present to enable them to make sound decisions on the tv-vs.-trade magazine question.

## AIR TRENDS NOTED AT AD PARLEY

**Tv costs:** Uppermost in minds of air clients at ANA meeting was where their dollars were coming from next season. Pressure of tv costs affects other media since sponsors find they can't use them to the extent they would like to

**Radio:** Significance of recent rush to the medium was not lost on ANA members who have never been in radio or have not yet decided to return. Some clients feel they lost out on good radio buys by waiting just a little too long

**Future:** An off-the-record session heard one network tv client estimate his time costs for same relative tv coverage five years hence would be 150% higher than at present. Projection took into account color costs



**Leo Burnett** media executives and buyers query points in Bob Walton's presentation on farm radio. John Blair & Co. farm director (at presentation) speaks to people on both farm and non-farm accounts in conference room at Burnett's Chicago headquarters. L to r, Dave Seidel, Bill Harmon, Eloise Beatty, Harvey Glor, Joe Hall, Dave Arnold, Ted Giovan, John Holland, Helen Stanley, Gus Pfleger, Seymour Banks; Dick Nice, John Schubert (backs to camera)

## HOW THEY'RE SELLING FARM

What happens when an agency wants to know about farm radio?

**SPONSOR** finds out in a session at rural-conscious **Leo Burnett** in Chicago

**F**arm radio today is as much a part of agriculture as the soil bank. It's a necessary implement in the farm operation of almost six million families.

It's an implement which has been more accepted by the farmer and his family than it has been by advertisers. But, today, because of new sales and broadcast methods, farm radio is being bought by many advertisers new to the medium. They are national, regional or local in character and they buy farm radio for one of two reasons.

They want to reach the farmer because they manufacture equipment or services of specific interest to him and his "business." Or they want to reach the farmer and his family as an all-family consuming unit for products or

services not identified exclusively with the rural consumer. SPONSOR wanted to know how this farm market is being sold and went to some of the specialists.

SPONSOR surveyed (1) radio executives at a station representative firm which has many stations carrying farm programming and (2) individual radio stations active in farm radio.

John Blair & Co., representing 16 radio stations which hinge their rural broadcasting to at least one station farm director, bases its farm market selling on two major factors. The first, the professional services of a full-time farm director of its own, Bob Walton, who headquarters in Blair's Chicago office. The second, a presen-

tation of farm market particulars circulated among Blair offices in both flip card and slide film form.

SPONSOR pinpointed farm radio sales strategy locally at the California Farm Network: WRFD, Worthington, Ohio; WFAA, Dallas, and WVVA Wheeling, W. Va. But whether it's Walton selling 16 stations or WRFD selling itself the basic approach is the same. As the Blair farm director puts it, "Agriculture is national, but farming is local." The local station aspects will be detailed in a follow-up farm radio report in SPONSOR, 30 March.

This summary of how they sell farm radio—nationally and locally—highlights some of the reasons why more advertisers are seeking the specialized

*For local farm radio sales picture see next issue*

audience of farm families in the mass audience of radio. Today's farmer is both modern and old-fashioned. He's modern in that he's prosperous, the independent manager of his own business (and frequently a business which represents an enormous investment); he's progressive in seeking out anything which will mean more productivity and more revenue. He's old-fashioned in that he is ultra-cautious, makes decisions slowly, trusts few outsiders.

Farm radio has a different function in different geographical regions, but at all times it has the function of service to the farmer and his family. The peanut farmer, the cotton grower, the citrus or cattle rancher, the housewife with a chicken flock—all have different production problems and different radio needs.

**SPONSOR** learned of some of these needs at the same time a major agency did. A **SPONSOR** editor sat in on the Blair farm presentation as Bob Walton gave it before a select group of media people at the Leo Burnett agency in Chicago. **SPONSOR** listened to the ques-

tion-and-answer byplay of this decision-making group as 15 Leo Burnett executives and buyers met in a media conference room.

These decision-makers viewed and listened to the presentation with an ear toward application to their own special accounts—some farm-only, others general consumer. Here are the people who were there: Len Matthews, vice president in charge of media; Dr. Seymour Banks, supervisor of media analysis; Gus Pfleger, group media supervisor on Pfizer, Hoover, Bauer & Black, Maytag; Dave Arnold, assistant group media supervisor; John Schubert, assistant group head on Kellogg; Helen Stanley, chief timebuyer on Marlboro; John Holland, timebuyer on Tea Council; Ted Giovan and Harvey Glor, buyers, respectively, on network and spot for Pillsbury; Eloise Beatty, timebuyer on Santa Fe, Motorola and Brown Shoe; Dick Nice, print and timebuyer; Dave Seidel, print buyer; Bill Harmon, print and timebuyer on Pfizer, a major farm market advertiser; Joe Hall, timebuyer on Kellogg;

Mary Lou Ruxton, timebuyer on Marlboro.

These people met in a large media conference room conveniently located just a few doors from any of their offices. As Walton flipped over presentation cards at the front of the room, they lounged informally in chairs and at conference tables. Drinking morning coffee (courtesy of Blair), they shared impressions *sotto voce* with those in the next seats and made notes of reminder on the major points.

Here are some of those major points in the Blair farm radio presentation, as heard by **SPONSOR** and these Burnett media experts.

► *Informed planner:* To increase the efficiency of his "factory," the farmer must be an informed planner. By learning of the latest agricultural developments, he can increase the amount he can raise on his acreage. More information for the farmer means better efficiency and more money.

He needs precise information on a daily basis, and he turns to radio because only radio gives him necessary

## RADIO TODAY

RADIO PENETRATES THE WHOLE FARM MARKET

FARM FAMILIES • FARM RADIO FAMILIES



98% PENETRATION

SOURCE: WBBM STUDIES 1954-1955  
U.S. Census 1954

Six million farm families make up the national market for farm radio. Radio has 98% penetration, one major point in Blair's flip-card pitch. Farm market has 5,581,000 radio homes, 3,268,000 cars, trucks

### ONLY RADIO PROVIDES EXTENSIVE AROUND-THE-CLOCK FARM INFORMATION



WEATHER AND OPENING MARKETS  
5-7 AM

FARM NEWS ROUND-UP  
11:30-1 PM

WEATHER AND CLOSING MARKETS  
5-7:30 PM

TIMED TO FIT THE FARMER'S SCHEDULE

**Radio follows** the farmer, in his car, in his barn, in his tractor. Stations program information to coincide with his living habits, mainly in the early morning, during the noon time, and in early evening.

**Farm journals** are educational, but farm radio is immediate. News, weather, market reports help farmer decide today if he should buy or sell, plow or sit. Radio serves needs of the peanut, citrus or hay farmer.

### NO PRACTICAL COMBINATION OF MAJOR FARM PUBLICATIONS DELIVERS THE WHOLE FARM MARKET

	RFD CIRCULATION	FARM FAMILY PENETRATION
FARM JOURNAL-COUNTRY GENTLEMAN	2,652,300	47.5%
CAPPER'S FARMER	981,400	17.6%
SUCCESSFUL FARMING	944,600	16.9%
PROGRESSIVE FARMER	802,300	14.3%
FARM & RANCH	819,000	14.7%

**Farmers are good managers, but cautious.  
They're being sold by farm station radio directors  
who understand their farm and home needs**

information, immediate delivery and local focus.

► *Around-the-clock service:* Farm services programming—hitting most heavily on news, weather and markets—is available every hour of the radio day. Farm information, however, is concentrated in three time periods which fit the farmer's schedule: from 5 to 7 a.m., before he leaves for his barn chores; from 11:30 a.m. to 1 p.m., when he's having his dinner in the kitchen; from 5 to 7:30 p.m., when he's relaxed.

Radio gives hour-by-hour weather information which is vital to the farmer. And detailed market summaries—which provide trends in livestock or grain or produce buying and selling—are aired three times daily by most stations, in the morning, at noon and in the early evening.

These national patterns are made more valuable by reports from the local scene. Radio's local information

is confined strictly to what is of value in the local farming picture.

► *Over-all service:* Farm stations shape their entire program schedules so that they have day-long farm appeal. They provide special shows for the farm wife and family, programs which stress entertainment as well as information, programs which feature farm contests and farm demonstrations. Farm families depend on radio for news, particularly, because most farms are far from daily newspaper centers.

► *Farm listening:* Because farmers are more dependent on radio and its important information, they own more radios and more sets per household than any other consumer group. Some 97.7% of farm households have one or more radios; 78.2%, two or more; 40.5%, three or more.

And farm families spend more time listening than do urban families. Nielsen reports that farm listeners spend 3.03 hours per day tuned to radio,

24% more listening than shown for urban families. Dr. Forrest Whan's studies (at the University of Iowa) show more farmers are listening in early-morning and at noontime, the hours when farm programming is slotted.

► *Farm publications:* They perform an important educational service, but only radio is the hour-by-hour bulletin board. These publications, because of their national or regional character, must be general and avoid specific application in diversified crop economies. Radio's advantage: its information applies to local problems and it is timed

**ARTICLE IN BRIEF**

**How is the farm market being sold by national spot and local radio? Part 1 finds SPONSOR visiting Leo Burnett for Blair presentation by its farm specialist, Bob Walton. Part 2 next week will show the strong points of farm area selling at the local level.**

to help the farmer at the exact time he has to make his decisions. In terms of cost, no practical combination of farm periodicals delivers the whole farm market. Radio reaches 98% of the nation's farm families.

► *Radio farm directors:* Radio has become the medium on which farmers rely most because the radio farm director has built the service the farmer needs. He is a unique broadcast personality, a combination of agricultural expert and ordinary farmer. He's a local leader and a small farm manager. He's often both a government consultant and a super salesman.

The radio farm director has to have a professional background which permits him to act as—and to be accepted as—the local voice of agriculture. He's an important member of his local community and an active participant in all agricultural organizations and many civic groups.

► *Farm commercials:* The radio farm director has achieved a high level of acceptance, prestige, believability and influence for his sponsors because of his program content, his familiarity with farm people and his reputation as a farm expert. His commercials have sales power because he already has the farmer's confidence. And he is your exclusive sales ambassador. He



**It's not just national** advertisers making farm-only products who are interested in farm radio. Gus Pfleger (l), group media supervisor, and Len Matthews, media v.p. at Burnett, discuss straight consumer accounts which might want to reach high-consumption on farm units. Matthews said numerous SPONSOR magazines on table are standard equipment in his job

(Please turn to page 50)

# Market facts that mean results in North Carolina

- More TV Homes—over 500,000 TV homes!
- Top Coverage—75 counties in 4 states!
- Rich Market Potential—over 4 billion dollars buying power!
- Maximum Power—316,000 watts
- Mountaintop Tower—2,000 feet above average terrain



Call Headley-Reed for

channel 12



**WSJS**

television

**WINSTON-SALEM**

NORTH CAROLINA

# the kids are eating their spin again

Spinach rates high with the kids when Popeye's back in town. So does Popeye himself. In 21 cities across the country—all markets rated thus far by ARB—Popeye cartoon programs earned a resounding rating of 16.2 *on a weekly average*, regardless of station, time-period or competition.

Here are the actual figures: WBZ-TV, Boston, 20.7; WBEN-TV, Buffalo, 14.4; WBBM-TV, Chicago, 14.0; WBNS-TV, Columbus, 13.9; KBTV, Denver, 23.3; WDSM-TV, Duluth-Superior, 25.2; KTLA, Los Angeles, 12.0; WTVJ, Miami, 15.9; WPIX, New York, 14.9; KPHO-TV, Phoenix, 16.6; WCSH-TV, Portland, Me., 15.2; WPRO-TV, Providence, 19.5; KCRA-TV, Sacramento, 10.7; KUTV, Salt Lake City, 14.2; KFSD-TV, San Diego, 15.5; KRON-TV, San Francisco, 10.6; WSBT-TV, South Bend, 14.9; KREM-TV, Spokane, 18.7; KTVX, Tulsa, 14.9; KFDX-TV, Wichita Falls, 13.6; WFMJ-TV, Youngstown, 20.0.

So—never mind the spinach sales.  
To snare audience and advertiser alike,  
let Popeye make a muscle in your area.  
For details, write or phone

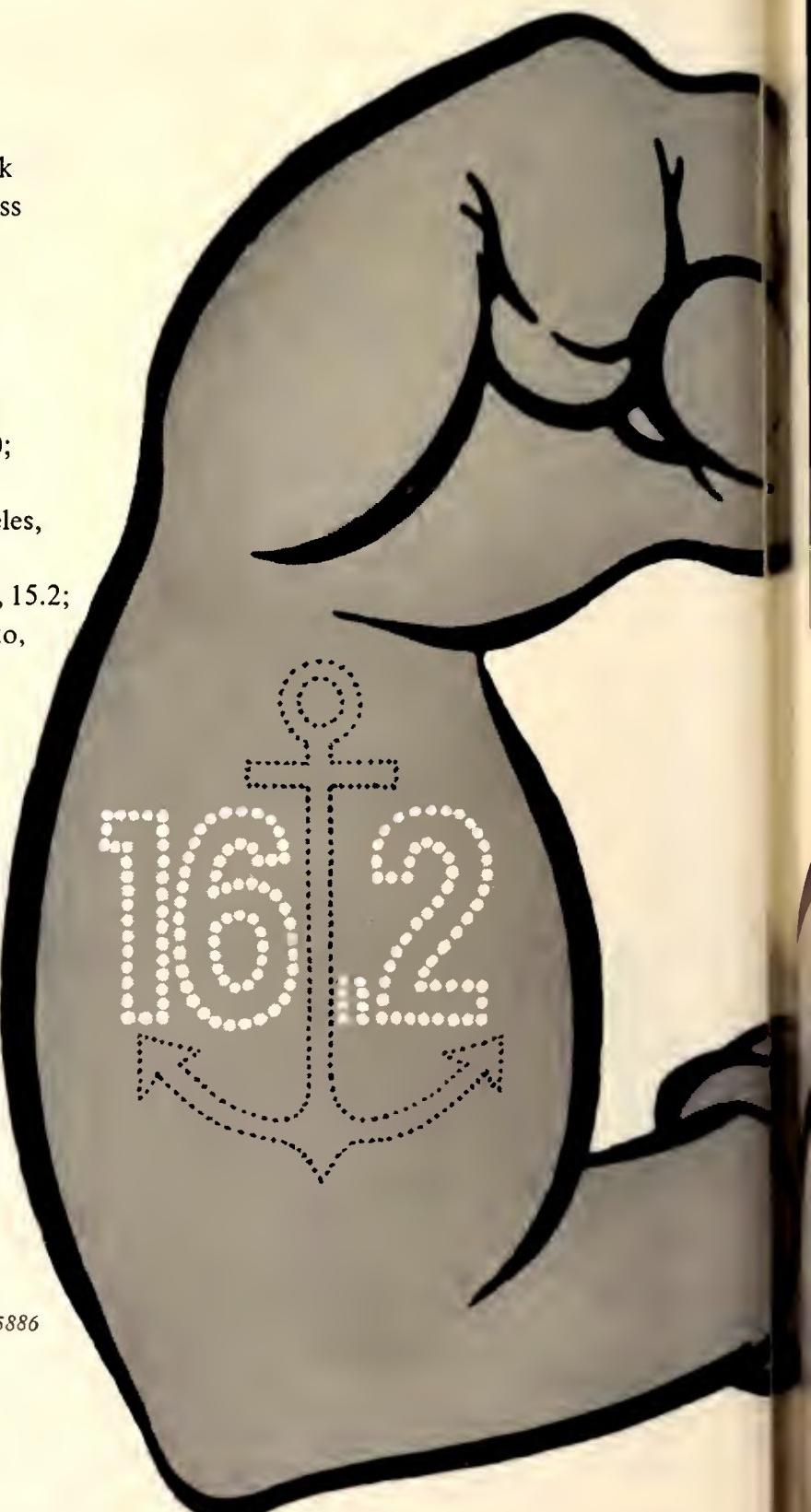
## cl.cl.p. inc.

345 Madison Ave.,  
New York City, Murray Hill 6-2323

CHICAGO: 75 E. Wacker Dr., DEarborn 2-4040

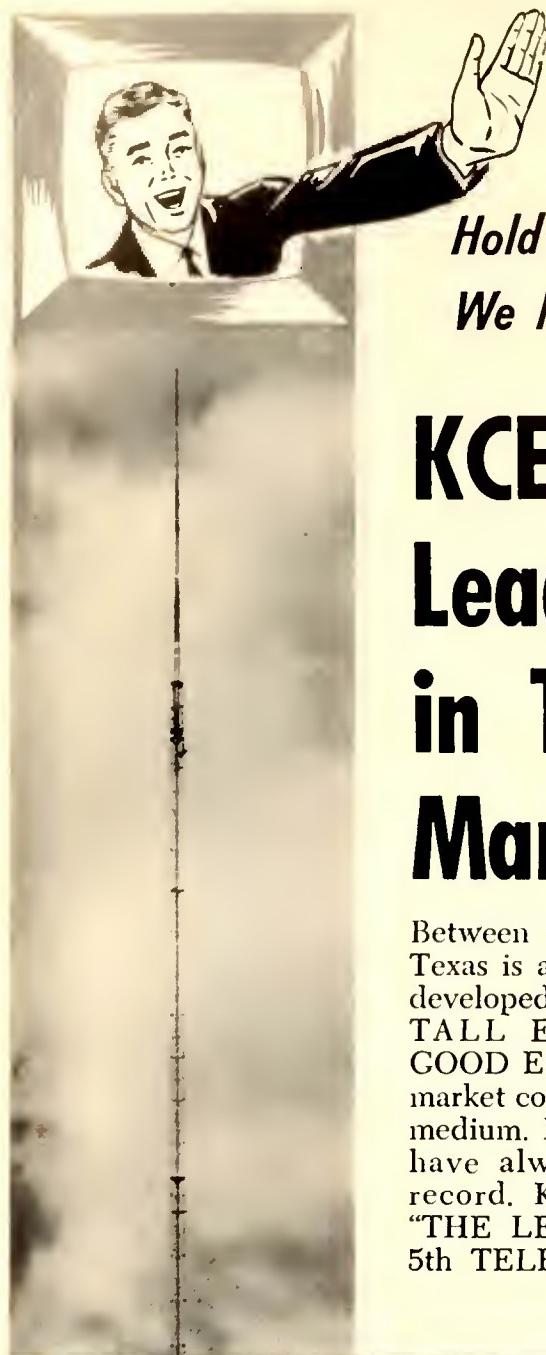
DALLAS: 1511 Bryan St., RIverside 7-8553

LOS ANGELES: 9110 Sunset Blvd., CRestview 6-5886



ch





*Hold your orders Boys  
We have news for you*

## KCEN-TV is Leading Station in Texas' 5th Market

Between the first four major markets of Texas is a giant fifth. Not until KCEN-TV developed a television service with a tower TALL ENOUGH and programming GOOD ENOUGH was this important fifth market covered—really covered—by a single medium. Now, thanks to Nielsen, what we have always contended is a matter of record. KCEN-TV is acknowledged as "THE LEADING STATION IN TEXAS' 5th TELEVISION MARKET."

### NEILSEN NCS No. 2 — November 1956

Station	No. of TV Homes in Area	Monthly Homes Reached	DAYTIME		NIGHTTIME	
			Weekly NCS Circ.	Daily NCS Circ.	Weekly NCS Circ.	Daily NCS Circ.
KCEN-TV	106,370	88,040	76,760	56,700	83,010	68,420
Station B	87,040	66,270	55,410	39,650	62,820	49,940

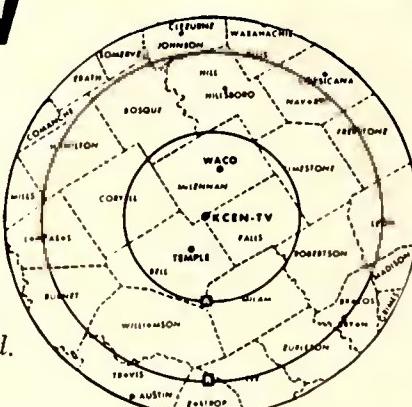
SERVING THE TEMPLE-WACO MARKET AND ALL CENTRAL TEXAS

**KCEN-TV**

*Channel 6*

INTERCONNECTED  
**NBC** AFFILIATE

33 Counties Served  
According to Nielsen  
Survey No. 2. Inquiries  
as to details invited.



National Representatives, George P. Hollingberry Co.;  
Texas Representatives, Clyde Melville Co., Dallas.

### SELLING FARM RADIO

(Continued from page 46)

will not sell products for competitive advertisers.

► *All-around selling:* The farm director will do an all-round sales job for your product. He'll attend local sales meetings, call on dealers, cooperate with your team on distribution problems, work as an integral part of your sales force. He'll identify himself with your product wherever he goes, give your commercials that all-important local slant, get taped testimonials from well known local farming personalities for your product.

► *Media costs:* The cost of reaching a farm audience with radio is at least 500% less than farm publications. The same money required to buy a full page in the leading farm publication (\$9,840) would buy 12 one-minute announcements weekly in farm service programs on more than 50 major farm stations. An ad in a farm publication will not reach all farmers once. Yet for the same investment, 12 farm service radio announcements will reach farmers six days a week, two times daily. Only farm service radio permits saturation at an economical cost.

► *National advertisers:* Among the sponsors of farm market programming are these accounts: Alcoa, Allis-Chalmers, American Cyanimid, Dow Chemical, Hercules Powder Co., International Harvester, Pfizer, Reynolds Metals. Some of the products now using farm radio—Nitrofuran, made by Hess & Clark, a new antibiotic discovery which is put in livestock feed to prevent sickness; Myzon, a poultry and hog remedy which is mixed with drinking water; hybrid seed corn and baby chicks, produced by the DeKalb Agricultural Assn., which interchanges its schedule for each product depending on the season; Sohio Gro, a fertilizer recently developed by Sohio (Standard Oil of Ohio), now using saturation schedules for the first time in a limited market area.

These are advertisers' farm radio results: The Tennessee Farmer's Co-op reported to WSM, Nashville, that sales of ACI-42 Fertilizer went up 125% immediately after being featured on *Farm Market Report*—the only advertising used. Marietta Concrete Corp., using a three-a-week 15-minute farm show on the same station, sold seven expensive concrete silos as a result of inquiries made during the first week.

Said the ad manager, "This one week's sales would have made our entire program investment worthwhile." And the president said it was the most successful radio advertising in company history.

At KFH, Wichita, farm editor Bruce Behymer made one announcement asking farmers to bring in their eggs. "Despite difficulties getting to town because of flood conditions and heavy rains, farmers brought in more than 900 dozen eggs before noon of the same day," Valley Feed and Seed Co. reported to the station. "Of a total of 4,200 cwt of field seeds, we can trace directly to you 600 cwt. Yet field seeds are just a small part of the one-minute commercials we use."

The conclusion of Walton's presentation to the Burnett entourage brought a flood of questions. Many were technical ("Do you have county-by-county breakdowns on the population of dairy cattle and hogs?") The answer: "Yes.") Others touched on the "protection" offered an advertiser who sponsors a radio farm director ("Under no circumstances will he take a competitive account"). Another: "What do you know of cake mix usage among farm housewives?" Answer: "The farm housewife will buy five to 10 pounds, where the city housewife buys only one!"

Walton's background gives him the answers to questions posed by prospects. Before joining Blair in its Chicago office just a year ago, he represented four farm publications for The Katz Agency. He spent several years as a salesman for the Midwest Farm Paper Unit, and he got his first training in the facts of farm life raising livestock and crops on an Indiana farm.

His selling strategy is simple: give the advertiser and the agency the facts they need to know to make a good buy. He's continually searching for those facts: from the U. S. Department of Agriculture and other governmental sources, from state and local farm agents, from stations in the Blair lineup, from farm publications which provide that "educational" function.

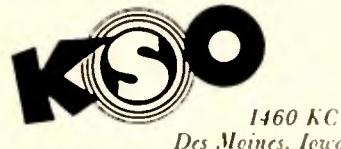
"There's not an advertiser in the world who sooner or later won't listen to you if you've got facts and figures which will help him move his merchandise," says Walton. "And this farming business is loaded with good, solid facts and figures—and more new ones come along every day."



## WINNING POWER

ALLARD-CADILLAC COURTESY WILFRED GRAY - EUROPEAN MOTORCAR LTD., LONDON

5000 Watts Full Time



1460 KC  
Des Moines, Iowa

5000 Watts Daytime



950 KC  
Indianapolis, Ind.

The rated "horsepower" of your selling message is up . . . You're using "premium-power" on KSO, Iowa's most powerful independent station. Music, news and sports continuously gives a "winners-circle" audience both day and night . . . Put this premium power to work for you!

WXLW is a "Big Iron" in Indianapolis' rapidly growing market . . . Really "Barrel" your sell home to a ready market of financially capable buyers . . . use WXLW's "power-pack" of music and news programming from dawn to dusk. Get behind the wheel and get 100 bonus miles of coverage around the hub of Indiana!

Get the Facts from Your JOHN E. PEARSON Representative



# SPONSOR ASKS

**What copy points are rejected by the networks most often?**



**Stockton Helffrich**, director continuity acceptance dept., NBC, New York

Bad judgment and excesses by a few advertisers can smear the palatable, effective output of the majority. The only thing new about this is that in ten months' worth of audience mail received by the FCC and by the NARTB in Washington. Analysis of both batches reveals them singularly related



*"one bad apple  
is too many"*

to each other on criticism of "hard sell" in some plugs, the misleading nature of certain ones, assorted excesses of still others, etc.

No reasonable soul concludes from the above that bad judgment predominates. But as Sigurd Larmon at Y&R puts it, "one bad apple is too many." The query from the editors at NBC is: Why should *any* client settle for audience ill-will, either for himself or, through him, for broadcast advertising as a whole?

Our ground rules for the clearance of ad copy are succinct, flexible, and easy to follow. Our suggestion to copy writers as a new platform jells is to check its main elements with us and our counterparts at other nets and key independents before fancying it up and going to town. We're not going to betray any confidences and we often can anticipate by precedents and related experience no end of needless public ill-will.

Unqualified uses of "free," "guaranteed," and "safe" are typical areas

of copy writer carelessness. Ditto "easy" reducing devoid of a dietary plan. Likewise scare copy, simulated news flashes, and "men in white." There are ways and ways to sell beer and wine, just ask for the word. Also girdles, and items for temporary relief of pain, and laxatives, and bathroom tissues, and deodorants (oral and axillary).

Check the documentation on what you have to offer, eschew derogation of the competition, talk up *your* product's quality, accent the positive: we're with you. More important, so is the public and the public does the buying.

**Grace M. Johnsen**, director of continuity acceptance dept., ABC, New York

There are relatively few program ideas or copy points which are rejected—aside, of course, from those which are in direct opposition to ABC policy, the NARTB Code and FCC regulations.

Almost all submissions can be made acceptable for broadcasting by judicious editing, moderating or reconsideration. We do not approach an idea, a script or piece of commercial copy with the thought that this is absolutely unusable. We review and digest and discuss all points—perhaps tempering or cutting occasionally, but rarely in toto. The obvious deletions or prun-



*"relatively few  
copy points  
are rejected"*

ings in script copy run to such things as vulgarity, irreverence, sexiness and stereotyping. Anything which would

contravene the public interest or which would be unsuitable for home consumption is cut or modified. Those more subtle aspects such as portraying any facet of life in an unfortunate manner is weighed and discussed with the producer or writer. In commercial copy most changes relate to unfair competitive statements, extreme claims which the evidence does not warrant or which cannot be verified. However, the experienced advertiser has made such changes before copy reaches us.

**Robert Maley**, continuity director, WOR-MBS, New York

One of the chief duties of a radio continuity acceptance director or editor is to keep off the air commercial



*"range from  
sly inference  
to downright  
untruth"*

copy which does not represent, honestly and clearly, the product or service.

There are many reasons why we may insist upon copy alteration. Copy points an editor seeks to eliminate from commercial continuity range in seriousness from simple sly inference to downright untruth. Not that I minimize "simple sly inference". I've seen creations which almost get one to believe the telling of an out-and-out lie would be a lesser evil!

There are, of course, all types and all grades of radio advertisers and agencies. One of the species, rare though by no means extinct, may admit a copy point to be gross exaggeration, but will bitterly resent any re-

quest for modification of the inaccurate claim, insisting it's the gross exaggeration upon which virtually all hopes are placed to sell the product! Well, the gross exaggeration might promote the sale of the product, all right, but it certainly wouldn't be worth the resulting damage to the good reputation of announcer and station.

**Herbert A. Carlborg**, director of editing, CBS, New York

We interpret CBS Television standards on a positive basis rather than to present creative people with a policy straight-jacket tailored out of an inflexible fabric of "Do's and Don't's." Since we are in the business of entertaining, informing, and producing sales, we are eager to implement the ideals and objectives of our medium with those who use it.

Our experience indicates that generally the manner of handling is more



"handling more important than subject matter"

important than the subject matter. However, writers and producers find it greatly to their advantage to submit their ideas in outline or synopsis form first, to facilitate the de-emphasis or elimination of negative aspects. Example: "The Greer Case," a recent program on *Playhouse 90*, dealt with a problem arising from an illegitimate birth. It might seem that this subject might easily conflict with the Television Code. However, the theme was first discussed, followed by synopses, and then scripts; then careful casting and handling. Result: a highly sensitive story line came through with flying colors.

Sometime ago an advertiser of a drug product produced a filmed commercial without following the usual procedure of submitting preliminary story boards to us. Included in the film was a small sequence which was entirely incompatible with the program. The sequence involved no vital sales point; it could have been replaced by several other ones—all completely acceptable. Instead a revision in an \$8,000 commercial became necessary. Advertisers find it to their advantage to check the story boards.



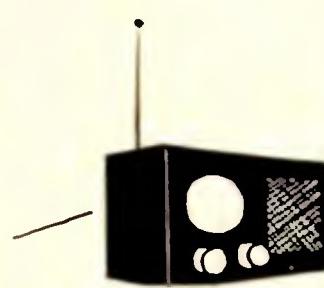
**and completely covered**

KTHT's 0.5 mv/m contour  
blankets two and one-half million  
Gulf Coast residents, in  
750,000 radio homes.  
Reach them quickly, effectively,  
inexpensively by calling your  
Paul Raymer Man.



M B S FOR HOUSTON AND SOUTH TEXAS

**LISTENERS  
WHO LISTEN . . .**



**LISTEN TO . . . SAN DIEGO'S ADULT RADIO STATION**

**92%**

KGB IS SAN DIEGO'S ONLY  
STATION WITH AN OVERALL  
AVERAGE ADULT AUDIENCE  
OF 92%.

NIELSEN . . . JUNE, NOV. '56



MUTUAL DON LEE RADIO

CALL YOUR H-R REPS  
FOR FULL DETAILS

# TELEPULSE

# RATINGS: TOP SPO

Rank now	Past rank	Top 10 shows in 10 or more markets Period 2-8 January 1957 TITLE, SYNDICATOR, SHOW TYPE	Average ratings	7-STATION MARKETS	5-STATION MARKET	4-STATION MARKETS							3-STATION MARKET				
						N.Y.	L.A.	S. Fran.	Boston	Chicago	Detroit	Milw.	Mpls.	Phila.	Seattle-Tacoma	Wash.	Atlanta
1		Death Valley Days (W) PACIFIC BORAX	21.7	9.2 wrc-tv 7:00pm							7.9 wwj-tv 7:00pm				6.2 wfli-tv 7:00pm		
2	1	Highway Patrol (M) ZIV	21.1	15.7 14.2 wrc-tv kttv 7:00pm 9:00pm	17.4 kron-tv 6:30pm	19.4 8.0 21.2 10.5 12.8 18.0 24.5 14.3 wbz-tv wgn-tv wjbk-tv wtmj-tv kstp-tv weau-tv komo-tv wtop-tv 10:30pm 8:00pm 10:30pm 10:30pm 10:30pm 7:00pm 7:00pm 7:00pm										22.5 12 waga-tv wmar 7:30pm 11:00	
3	8	Soldiers of Fortune (A) MCA	18.0	6.2 wpix 6:00pm							10.0 15.0 8.2 13.2 23.7 19.4 13.2 wgn-tv wxyz-tv wtlt-tv weco-tv weau-tv king-tv wtop-tv 6:00pm 6:00pm 5:30pm 4:30pm 6:00pm 6:00pm 7:00pm						10.2 13. waga-tv wbaf 6:00pm 7:00
4	4	Sheriff of Cochise (W) NTA	17.8	3.8 9.4 wabd kttv 7:30pm 7:00pm	15.7 kron-tv 6:30pm	19.7 15.7 9.2 13.5 22.4 9.2 wnae-tv wgn-tv wtmj-tv weco-tv king-tv wre-tv 6:00pm 7:30pm 10:30pm 9:30pm 7:00pm 10:30pm										20.9 24. wsb-tv whai 7:00pm 7:00	
5	4	Superman (A) FLAMINGO	17.7	7.4 6.8 wabc-tv kttv 6:00pm 7:00pm	6.4 kgo-tv 6:00pm	21.0 10.0 16.2 8.5 12.0 27.5 21.9 13.4 wnae-tv wgn-tv wxyz-tv wtlt-tv weco-tv weau-tv king-tv wre-tv 6:30pm 6:00pm 6:00pm 6:00pm 4:00pm 7:00pm 6:00pm 7:00pm										20.9 24. wsb-tv whai 7:00pm 7:00	
6	2	Man Called X (A) ZIV	17.6	2.3 3.7 wpix khj-tv 10:30pm 7:00pm	17.8 kron-tv 10:30pm	20.8 9.5 12.5 12.9 10.0 7.3 8.2 wbz-tv wgn-tv wjbk-tv wtmj-tv weau-tv king-tv wmal-tv 10:30pm 9:30pm 7:00pm 9:30pm 7:00pm 8:30pm 9:00pm										18.2 20. waga-tv wbaf 7:00pm 10:30	
7		Annie Oakley (W) CBS FILM	17.0	5.3 6.2 wabc-tv kabt-tv 6:00pm 6:00pm	6.2 kgo-tv 6:00pm	25.9 20.7 17.7 15.5 18.9 21.5 24.5 12.9 wnae-tv wbbm-tv wxyz-tv wtmj-tv weco-tv weau-tv king-tv wtop-tv 5:00pm 5:30pm 6:00pm 6:00pm 5:00pm 5:30pm 6:00pm 7:00pm									14.0 15. wlwa wbaf 6:00pm 5:30		
8		I Search For Adventure (A) GEO BAGNALL	16.7	4.4 10.4 wpix kcop 7:30pm 7:00pm	22.7 kpix 7:30pm	18.7 9.3 7.5 20.7 24.7 wnae-tv cklw-tv wtlt-tv wtcn-tv king-tv 5:30pm 9:00pm 9:30pm 9:30pm 7:00pm									22.2 wsb-tv 7:00pm		
8	7	Science Fiction Theater (SF) ZIV	16.7	11.0 13.7 wrc-tv kttv 7:00pm 8:00pm	18.5 kron-tv 7:00pm	13.7 6.0 5.9 9.2 8.7 8.0 20.9 10.0 wbz-tv wnbq wxyz-tv wtmj-tv kmgm-tv wfli-tv king-tv wmal-tv 7:00pm 10:30pm 10:30pm 11:00pm 8:30pm 10:30pm 10:00pm 6:00pm									17.2 15. waga-tv wbaf 7:00pm 10:30		
0		Waterfront (A) MCA	16.6	3.8 6.6 wabd kttv 7:30pm 6:00pm	13.5 kpix 7:00pm	20.2 12.2 12.5 8.4 20.9 9.2 wnae-tv wnj-tv wxix knigm-tv weau-tv wtgg 7:00pm 10:30pm 10:00pm 8:30pm 6:30pm 7:30pm									23.5 17. waga-tv wmar 7:00pm 6:30pm		
Link now		Past rank		Top 10 shows in 4 to 9 markets													
1	1	Doug. Fairbanks Presents (D) ABC FILM	19.2	12.9 10.2 wrc-tv krc 10:30pm 10:30pm		2.5 wbkb 3:00pm		15.5 wtmj-tv 9:30pm								12.5 wsb-tv 7:00pm	
2	2	Esso Golden Playhouse (D) OFFICIAL FILM	18.4			12.7 wbz-tv 6:45pm			22.0 weau-tv 10:30pm							15.1 wma 7:00pm	
3	7	Frontier Doctor (W) HOLLYWOOD TV	15.9					13.2 wxix 10:00pm								15.0 waga-tv 5:30pm	
4	4	Life of Riley (C) NBC FILM	15.4	17.7 ktr 8:30pm		15.4 wnbq 6:00pm	6.9 9.5 wxix kstp-tv 4:00pm 6:00pm		27.7 king-tv 7:30pm								
5	3	Patti Page (Mu) SCREEN GEMS	15.2			14.9 wnae-tv 7:00pm	6.4 9.8 wwj-tv wtmj-tv 11:15pm 10:00pm										
6	8	Code 3 (M) ABC FILM	13.9	14.4 kttv 9:30pm	17.4 kron-tv 10:30pm	8.5 13.0 wxyz-tv wisn-tv 7:00pm 9:30pm		11.4 15.5 11.5 wrc-tv king-tv wtop-tv 7:00pm 10:00pm 7:00pm								17.2 15. waga-tv wbaf 7:00pm 10:30	
7		Celebrity Playhouse (D) SCREEN GEMS	13.6	6.0 wrc-tv 7:00pm				12.2 kstp-tv 9:30pm								17.2 wtop-tv 10:30pm	
8		Looney Tunes (K) GUILD	12.5	3.9 10.7 wabd ktla 12:30pm 4:00pm		10.1 wgn-tv 12 noon	11.9 wisn-tv 4:00pm									5.2 wtgg 12:00pm	
9		Cowboy G-Men (W) FLAMINGO	12.3			15.5 5.3 wnae-tv wnbq 10:30am 10:30pm	8.2 wisn-tv 4:00pm									7.9 waam 6:00pm	
10		Great Gildersleeve (C) NBC FILM	12.2	2.8 wabd 8:00pm		16.7 wnbq 9:30pm	20.5 4.5 wtmj-tv kstp-tv 7:30pm 5:30pm		10.3 komotv 7:00pm								
11		The Whistler (M) CBS FILM	12.2	2.9 1.7 wpix kabt-tv 10:30pm 11:15pm		4.5 wgn-tv 7:30pm	12.7 5.5 wxix kstp-tv 10:00pm 10:30pm		6.0 wttg 7:30pm								

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (S) sport; (SF) Science Fiction; (W) Western. Films listed are syndicated,  $\frac{1}{2}$  hr.,  $\frac{1}{2}$  hr. & hr. length, telecast in 4 or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film

not broadcast in this market 2-8 January. While network shows are fairly stable from month to another in the markets in which they are shown, this is true to much lesser extent with syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. \*Refers to last month's chart. If blank, show was not rated at all in 1

# LM SHOWS

ATION MARKETS		2-STATION MARKETS				
Clev. Columbus St. L.		Birm. Charlotte Dayton New Or. Providence				
17.5	31.2	26.4	65.0	9.3	33.0	11.0
wjw-tv	wbns-tv	kuk-tv	wbtv	wlwd	wdsu-tv	wjar-tv
7:00pm	9:30pm	9:30pm	8:00pm	6:00pm	10:30pm	6:30pm
28.2	27.4	18.5	28.8	37.8	45.0	29.8
wjw-tv	wbns-tv	kuk-tv	wbre-tv	whio-tv	wdsu-tv	wjar-tv
6:30pm	8:30pm	10:00pm	10:00pm	9:00pm	10:00pm	10:30pm
18.5	21.0	19.2	22.3	33.5	34.0	40.3
kyw-tv	wbns-tv	ksd-tv	wbre-tv	wbtv	whio-tv	wdsu-tv
7:00pm	8:30pm	10:00pm	6:00pm	5:30pm	7:00pm	5:00pm
19.5	24.5	12.2	44.8	19.8		28.5
kyw-tv	wbns-tv	ksd-tv	wbtv	wlwd		wpro-tv
6:30pm	7:30pm	10:30pm	10:30pm	10:30pm		7:00pm
18.8	11.3		33.0	30.0	26.5	20.3
wbns-tv	ksd-tv		wbtv	whio-tv	wdsu-tv	wjar-tv
6:00pm	5:30pm		5:30pm	6:00pm	5:00pm	6:00pm
14.7	23.5	18.2	33.3	31.0	45.0	
wjw-tv	wbns-tv	ksd-tv	wbre-tv	whio-tv	wdsu-tv	
7:00pm	9:30pm	10:00pm	8:00pm	10:30pm	9:30pm	
21.2	21.2	21.5	20.3	15.4		20.5
wjw-tv	wbns-tv	kuk-tv	wbre-tv	wlwd		wjar-tv
6:30pm	6:00pm	6:00pm	6:00pm	6:00pm		6:00pm
8.5				44.8		
news				wdsu-tv		
5:30pm				9:30pm		
16.7		14.2	23.0	52.0	19.0	34.0
kyw-tv		ksd-tv	wbre-tv	wbtv	wlwd	wdsu-tv
7:00pm		10:00pm	8:30pm	7:00pm	10:30pm	10:00pm
15.5	13.7	9.6	65.8	19.3		10.3
wews	wbns-tv	ksd-tv	wbtv	whio-tv		wpro-tv
7:00pm	6:30pm	11:30pm	8:30pm	4:00pm		11:30pm
19.5				62.3	32.5	5.2
wtvn-tv				wbtv	wdsu-tv	wpro-tv
7:00pm				9:00pm	10:00pm	1:00pm
					42.8	
					wdsu-tv	
					6:00pm	
19.5					19.3	
wtvn-tv					wlwd	
7:00pm					7:00pm	
				36.0		
				wbtv		
				7:00pm		
15.5		18.3				
ksd-tv		wbre-tv				
10:00pm		10:30pm				
13.9	21.5					
wbns-tv	ksd-tv					
7:30pm	9:30pm					
9.5	17.5					
wjw-tv	wtvn-tv					
11:00am	5:00pm					
8.9				26.3	17.1	
news				wbtv	wjar-tv	
6:00pm				1:00pm	6:30pm	
23.7					30.5	
kwk-tv					wdsu-tv	
9:30pm					5:30pm	
10.3						
wpro-tv						
4:30pm						
28.3		36.3			12.0	
wbre-tv		whio-tv			wpro-tv	
9:30pm		7:00pm			11:45pm	

**ALL THE RATINGS SHOW  
THAT WSBT-TV  
COMPLETELY DOMINATES  
SOUTH BEND...  
INDIANA'S 2nd MARKET!**

**ARB**, Pulse, Hooper all tell the same story about the dominance of WSBT-TV in the South Bend market. ARB Reports, for example, show that WSBT-TV averaged 23 of the top 25 rated programs during 1956! That's DOMINANCE!

South Bend is one of the Nation's richest markets. It is Indiana's 2nd — in population, income, and sales. There's only one best way to reach it with television. Use WSBT-TV! Get the full story. Write for complete market data.



# WSBT-TV

CBS... A CBS BASIC OPTIONAL STATION

SOUTH  
BEND,  
IND.  
CHANNEL  
34

ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE



## **What kind of a man are you?**

**Trendex? Nielsen? Hooper? Pulse?**

When surveys differ substantially, you've got a real problem if you lean more to one than to the others.

But in Minneapolis-St. Paul, whatever report you like best, you can use it to buy prime availabilities in many first-place segments on WDGY.

When you buy Minneapolis-St. Paul, don't rely on old, out-dated information, which won't tell you, for instance, that **Trendex now has WDGY in first place in audience, morning, afternoon and all day.**

Let Blair bring you up to date on what Storz Station programming has done to Twin Cities' radio listening. Or, talk over the new figures (and what they mean) with WDGY General Manager Steve Labunski.

**WDGY**

*50,000 watts and a  
nearly perfect-circle daytime signal*  
**MINNEAPOLIS-ST. PAUL**

**The Storz Stations**  
*Today's Radio for Today's Selling*

**WDGY**  
Minneapolis-St. Paul

*Represented by John Blair & Co.*

**WHB**  
Kansas City

**WQAM**  
Miami

**TODD STORZ,**  
*President*

**KOWH**  
Omaha

*Represented by Adam Young Inc.*

**WTIX**  
New Orleans

# NEW AND RENEW

## NEW ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Tobacco, NY	BBDO, NY	CBS 177	Marge & Gower Champion, alt Su 7:30-B pm; 24 Mar 52 wks
Associated Products, NY	Grey, NY	NBC 5	Masquerade Party; alt W 8-B:30 pm; 13 Mar, 11 wks
Hazel Bishop, NY	Spector, NY	CBS 134	D. Edwards; alt F 6:45-7 pm, 7:15-7:30 pm; 5 Apr; 52 wks
Brown & Williamson, Louisville, Ky	Bates, NY	CBS 134	D. Edwards; M,W, alt F 6:45-7 pm, 7:15-7:30 pm; 5 Apr; 52 wks
General Foods, White Plains, NY	Y&R, NY	ABC	Disneyland; W 7:30-B:30 pm; alt wks; Sept; 52 wks
General Mills, Minneapolis	T-Laird, Chi	ABC	Disneyland; W 7:30-B:30 pm; alt wks; Sept; 52 wks
Insurance Co of North America, Phila	Ayer, Phila	NBC	Today; 23 partics; 15 Apr-29 Nov
International Swimming Pool, White Plains, NY	Wilson, Haight, Welch & Grover, N	NBC	Home; 13 partics; 1 Apr-13 July
McKesson & Robbins, Bridgeport, Conn.	DFS, NY	NBC	Home; 13 partics; 1B Mar-24 May
Midas Inc, Chi	Bozell & Jacobs, Chi	NBC	Today, 5 partics on Fridays; 5 Apr-3 May
Olin Mathieson Chemical Co, NY	Van Sant, Dugdale, Balt	NBC	Today; 7 partics; Sept-Nov
Quality Courts	Larrabee Asso, Wash, DC	NBC	Today; 7 partics; June
Reynolds Metals, Richmond, Va	Buchanan, NY; Frank, Chi	ABC	Disneyland; W 7:30-B:30 pm; alt wks; Sept; 52 wks
Sloane-Delaware, Trenton	Howard, NY	NBC	Home; 13 partics; Mar-Oct
Sweets Co, Hoboken, NJ	Eisen, NY	NBC 60	Gumby; Sa 10:30-11 am; 16 Mar
Washington State Potato Commission	J. Howard Ryan, Seattle	NBC	Today; B partics; Apr start
Westclox, LaSalle, Ill	BBDO, Chi	NBC	Today; 26 partics; 1 May-Dec

## RENEWED ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Tobacco, NY	BBDO, NY	CBS 177	Jack Benny; alt Su 7:30-B pm; 24 Mar; 52 wks
California Packing, SF	Mc-E, SF	NBC	Home; 7 partics; 14 Mar-16 May
Firestone Tire & Rubber, Akron	Sweeney & James, Cleve	ABC	Voice of Firestone; M 9-9:30 pm; 9 Sept; 52 wks
General Foods, White Plains, NY	B&B, NY	CBS 102	Mighty Mouse; alt Sa 10:30-11 am; 13 Apr; 52 wks
General Mills, Minneapolis	BBDO, NY	CBS 104	Giant Step; W 7:30-B pm; 6 Mar; 13 wks
Hartz Mountain, NY	Hartman, Chi	CBS 58	Captain Kangaroo; Sa 9:40-9:45 am; 23 Mar; 13 wks
Mattel, Inc, La	Carson-Roberts, La	ABC	Mickey Mouse Club; W 5:30-6 pm; Oct; 52 wks
Purex Corp, South Gate, Cal	W&G, Chi	NBC	Big Surprise; Tu 8-B:30 pm; alt wks; Mar-June
Swift & Co, Chi	Mc-E, Chi	ABC	Disneyland; W 7:30-8:30 pm; alt wks; Sept; 52 wks
Vitamin Corp, NY	BBDO, NY	NBC 145	Steve Allen; Su 8-9 pm; 1/3 spon; 7 Apr only
Yardley of London, NY	Ayer, NY	NBC	Tonight; 17 partics; Mar-Dec

## RENEWED ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Bird Food Manufacturing Corp, Chi	Hartman, Chi	ABC	Breakfast Club; M 9:30-9:35 am; 11 Mar
Bankers Life & Casualty, Chi	Grant, Schwenck & Baker, Chi	ABC	Paul Harvey News; Su 6:15-6:30 pm; 31 Mar; 52 wks
General Foods, White Plains, NY	Y&R, NY	ABC	Breakfast Club; M 9:55-10 am; Tu 9:15-9:20 am, Th 9:15-9:20 am; 1 Apr
Seaman Bros, NY	NC&K, NY	MBS 490	Queen For A Day; 1 partic per pgm; 6 Mar-10 May
Sterling Drug, NY	DFS, NY	ABC	My True Story; W 10:20-10:25 am; 20 Feb

## BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Harold B. Arkoff	KGIL, Sherman Oaks, Cal	Same, commercial mgr
John Barrett	WHB, Kansas City, production	WTIX, New Orleans, program dir
Jack Barton	NARTB, mgr station relations	Hamilton, Stubblefield, Twining & Asso, Atlanta, southeastern rep
Leon R. Brooks	CBS, NY, legal dept	CB5 Tv, NY, asst gen atty
Eddie Clarke	WTIX, New Orleans, program dir	WHB, Kansas City, program dir
Sandy Cummings	ABC Tv, Hy, Disney coordinator	ABC Tv, Hy, mgr net programs-western div
Ralph Davison, Jr.	KUTV, Salt Lake City, regional sls mgr	KTVR, Denver, sls mgr
Romolo de Luca	Strawbridge & Clothier, Phila, advtng mgr three branch stores	KULA, Honolulu, co-mgr
Robert Doty	WSGA-TV, Montgomery, program mgr	WFLN, Phila, sls promotion & publicity
E. Thayer Drake	CBS, NY, legal dept	WTVT, Tampa, program mgr
Robert V. Evans	CBS, NY, legal dept	CB5 Tv, NY, senior atty
Ray Favata	Academy Pictures, NY, artist & designer	CB5 Tv, NY, senior atty
Edmond L. Feeley	KCOY, Santa Maria, Cal, sls mgr	CBS Terrytoons, NY, director
Bill W. Fillingham	WNAV, Annapolis, asst mgr	KEY-TV, Santa Barbara, Cal, northern sls mgr
Frank Fitzgerald	MCA, NY, sls exec	Same, gen mgr
Richard A. Forsling	CBS, NY, legal dept	Ziv Tv, NY, nat sls
Edward L. Herp	WJW-TV, Cleve, producer-dir	CBS 5 Tv, NY, asst gen atty
Richard W. Jencks	CBS, NY, legal dept	Same, program dir
		CB5 Tv, NY, asst gen atty

# NEW AND RENEW

## BROADCAST INDUSTRY EXECUTIVES *continued . . .*

NAME	FORMER AFFILIATION	NEW AFFILIATION
George L. Kenyon	WJBK-TV, Detroit, service coordinator	Same, promotion & merch mgr
Robert H. Kimball	Crosley B'casting, Cin, promotion dir	WAGA-TV, Atlanta, promotion mgr
Gene Kline	WMCK, McKeesport, Pa, sls mgr	WLEU, Erie, Pa, mgr
William L. Kost	ABC, Tv, NY, acct exec	WABD, NY, acct exec
Karl Lambertz	WFAA Radio, Dallas, acting mgr	WFAA Radio & Tv, Dallas, asst to dir
J. Milton Lang	General Electric, Schenectady, gen mgr tube dept	Same, gen mgr Broadcasting Stations Operations & pres Maqua Co
Vincent Meade	Crosley B'casting, NY, eastern sls mgr-radio div	WABD, NY, acct exec
William P. Mullen	ABC Tv, NY, acct exec	Same, mgr Detroit sls div
Jack Murphy	KOOL-TV, Phoenix, program dir	Same, asst mgr
Edward L. Presnell	Rutledge & Lilienfeld, St. Louis, media dir	KXOK, St. Louis, sls
Ted Rogers		KGIL, Sherman Oaks, Cal, acct exec
Ted Scott		KULA, Honolulu, co-mgr
Thomas J. Severin	WMAR-TV, Balt, program mgr	Same, dir public service
Ted Shaker	WXIX, Milwaukee, gen sls mgr	CBS Tv, NY, net sls
Chet Simmons	Dancer-Fitzgerald-Sample, NY, timebuyer	Sports Programs, NY, admin asst
J. English Smith	ABC Tv, Hy, mgr net program dept, western div	ABC Tv, NY, mgr net programs
Daniel K. Sobol	WRCA-TV, NY, sls	NBC Tv Net, NY, sls
Arthur Sprinkle	KULA-TV, Honolulu, asst mgr chg operations	Same, mgr
Bill Stewart	KOWH, Omaha, program dir	Storz Stations, program dir
Robert C. Weiss		WHK, Cleve, acct exec
Francis Carter Wood, Jr.	Sound Masters, NY, vp chg production	Same, president
Charles C. Woodward	CBS, NY, legal dept	CBS Tv, NY, asst gen atty

## ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Jerome Agel	McGraw-Hill, NY, asst to public relations dir	BBDO, NY, acct exec-public relations
Fred Becker	Umland-Eastland-Becker, SF, partner	Roy S. Durstine, SF, acct exec
Edward Bland	Philco Corp, coordinator advtng & sls training	Maxwell Associates, Phila, staff
James E. Briggs	Ruthrauff & Ryan-Geare-Marston Div, Phila, vp & creative dir	Same, also Ruthrauff & Ryan Phila, member bd
Edward H. Calhoun	Cunningham & Walsh, NY, acct super	Same, also vp
Morton J. Chalek	Ruthrauff & Ryan, NY, spec merch asst-packaged food accts	Joseph Katz, NY, acct exec
Delbert J. Cook	McCann-Erickson, NY, planning & devel staff	Same, vp & acct super
Roy Danish	McCann-Erickson, NY, vp & group head	Marschalk & Pratt Div-McCann-Erickson, NY, vp
Earl C. Donegan, Sr.	Brisacher, Wheeler & Staff, SF	Woods, Donegan & Co, NY, dir & senior advisor
William H. Gantt	Young & Rubicam, Toronto, acct super	N. W. Ayer, NY, r-tv production mgr
Trevor G. Goodman	Ruthrauff & Ryan, Chi, member office mgmt committee	Same, vp & mgr
H. B. Groseth	Grant Advtng, Detroit, asst media dir	Same, exec vp chg office mgmt
Gordon Gross	Ross Journey & Asso, Salt Lake City, chg bookkeeping & accting dept	Henderson Advtng, Greenville, SC, creative dir
William A. Hammond	Scrievner-O'Brien, Rochester, NY	Same, media dir
Gustav Heine	Emerson Corp, vp chg mktng & member exec committee	Same, office mgr
Gerald Kiely	Ruthrauff & Ryan, Chi, bus mgr	Dan Lawrence, San Diego, acct exec
Lester Krugman	Atlantic Refining, mgr mktng operations	Getschal Co, NY, exec vp
Spafford Link	John Moynahan & Asso, NY, acct mgr	Same, vp chg bus admin
Donald R. Longman	Southwest Research Institute, San Antonio, asst to pres	J. Walter Thompson, NY, dir of research
John Lynch	BBDO, NY, acct supervisor	BBDO, NY, acct exec-public relations
William A. Marks	Grant, Schwenck & Baker, Cgo, acct exec	Rittenhouse & Co, Houston, acct exec
W. Barry McCarthy	Charles L. Rumrill, Rochester, acct exec & asst vp	Same, plus member bd dir
W. P. McWilliam	KGMB-TV, Honolulu, acct exec	Same, vp
Donald B. Miller	Ruthrauff & Ryan, Cgo, creative supervisor	N. W. Ayer, Honolulu, in charge of radio-tv
Lee M. Montgomery	Wagco-Tv, LA, assoc producer	MacFarland, Aveyard & Co, Cgo, planning & creative staff
Thomas J. Murphy	BBDO, NY, art director	Raymond R. Morgan Co, LA, producer-director
Ace Ochs	K&E, NY, natl acct exec	Same, plus member bd dir
Harold Olsen	Ross Roy, vp & asst to pres	Same, supervisor regional offices
George C. Oswald	Hubbard, Pitlik, San Antonio	McCann-Erickson, Detroit, vp & acct group head
Frederic W. Overesch	MacLachlan, Ungar, Fruhling & Zysk, Hempstead, LI, pub rel dir	Dan Lawrence, San Diego, acct exec
Walter Pierre	Ketchum, MacLeod & Grove, Pitts, copy writer	Emil Mogul, NY, asst dir pub rel
Arthur W. Poretz	Bryan Houston, NY, vp & creative dir	Same, acct exec
Bernice G. Preisser	Ketchum, MacLeod & Grove, Pitts, asst acct exec	McCann-Erickson, NY, vp & acct group head
Roger A. Purdon	Cunningham & Walsh, NY, acct exec	Same, acct exec
David J. Rennie	NBC Regional Network, NY, arranger-choreographer	Same, vp chg new bus
Jack E. Rice, Jr.		Ted Bates, NY, asst recording dir
Jack Ringstad		C. F. Hutchinson, Boston, mgr of internal operations & acct exec
William A. Rockett		Same, plus vp & dir
George Sampson	Grant Adv, LA, pub rel	Same, also vp
James P. Shelley	McCann-Erickson, LA, senior acct super & member advisory committee	Ted Bates, NY, recording dir
Rollin C. Smith	NBC, NY, producer-director	Same, merch exec
Nathan K. Steen	Kenyon & Eckhardt, NY, premium & contest mgr	Ruthrauff & Ryan, Houston, acct exec
J. P. Stewart	Buchanan & Co, LA, exec asst	Caynor Colman Prentis & Varley, LA, timebuyer
Dorothy Sutton	Campbell-Mithun, Minneapolis, acct super & member bd	Same, also admin vp
Lee A. Terrill	WMIL, Milwaukee, sls rep	Franklin Advtng, Milwaukee, acct exec chg r-tv
John R. Thayer	Charles L. Rumrill, Rochester, acct exec & asst vp	Same, vp
John E. Troskosky	Charles L. Rumrill, Rochester, senior vp & super acct mgmt & creative divs	Same, also member bd
John R. Van Arsdale	D. P. Brother, Detroit, asst media dir	Same, media dir
Watts Wacker	Kenyon & Eckhardt, NY, sec to mktng & creative plane board	Same, premium & contest mgr
Joseph W. Walsh	Ruthrauff & Ryan, NY, vice chairman bd	Same, chairman bd
Robert M. Watson	Ruthrauff & Ryan, NY, vp & asst to pres	Same, also member bd
Charles F. Willis, Jr.	William Esty, NY, merch & mktng exec	Lennen & Newell, NY, asso dir merch
Walter H. Wright		

*In Louisville-*

**the more you compare programming,  
ratings, coverage, or costs per  
thousand — the more you'll prefer**

**WAVE Radio  
WAVE-TV**

**LOUISVILLE**

**NBC AFFILIATES**

**NBC SPOT SALES, EXCLUSIVE NATIONAL REPRESENTATIVES**

# TV RESULTS

## HOBBIES AND CRAFTS

SPONSOR: Read Drug & Chemical Co.

AGENCY: Direct

**Capsule case history:** Frank Fleishman, Read's buyer, reports an impressive sales increase at all 56 Read's stores on the full hobby and craft line since the company assumed sponsorship of a new tv program, *Working Wonders*. The program, aired on WBAL-TV 9:30-10:00 a.m. Saturdays, treats a wide range of scientific subjects in a manner designed to appeal to school-age youngsters. The show is used exclusively to promote hobby and craft items. The commercials use films and completed models as well as live shots of kids actually working with various models and kits. One commercial on the Martin Sea-Master produced a sell-out of the 720 pieces on hand; another on Remco's Crystal Radio Kit, run for a few weeks, caused Read's to wire urgently for additional merchandise. Fleishman says, "... this is the most effective means we have yet discovered for moving such a wide variety of hobby and craft materials.

WBAL-TV, Baltimore

PROGRAM: *Working Wonders*

## TRACTORS

SPONSOR: Ford Tractor

AGENCY: Dennis, Parsons & Cook

**Capsule case history:** Ford Tractor dealers in the Savannah area gained 666 potential customers as a result of a special premium offer run for three days on WSAV-TV. The campaign opened the door to increased sales activity by providing dealers with a means of gaining direct contact with possible new tractor buyers. Ford Tractor bought three announcements on WSAV-TV's *Jim and Jesse and the Virginia Boys*, a program of live country and Western music aired on Wednesday evenings from 7:30-8:00. In single mentions on three successive programs the Ford Farming Almanac was offered to anyone who would write in for it. Requests for the almanac were received from people in 111 towns in 45 counties of WSAV-TV's two-state coverage area. William W. Cook, vice president of Dennis, Parsons & Cook, reported that the offer, which produced 666 requests in all, pin-pointed many prospective customers.

WSAV-TV, Savannah PROGRAM: *Jim & Jesse & the Virginia Boys*

## FURNITURE

SPONSOR: New York Furniture House

AGENCY: Direct

**Capsule case history:** The greatest one-day sale in the history of New York Furniture House resulted from the store's initial use of *Saturday Evening Movie*. The program, broadcast on KBTM, Denver, was first sponsored by the furniture store on 23 February. The firm's commercials emphasized the excellent values that could be obtained at New York Furniture's annual warehouse sale. No other advertising was used for the sale. The store remained open the next day to get the full benefit of consumer response. On Sunday morning customers were lined up outside the store waiting for it to open for business at 9:00 a.m. Store traffic was heavy throughout the day and by closing time the total number of customers for the day was over 3,500. The merchandise sold during this one day amounted to a dollar volume of \$32,000. Gratified by the return from their sale, New York Furniture House has renewed for a full year.

KBTM, Denver

PROGRAM: *Saturday Evening Movie*

## ORGANS AND PIANOS

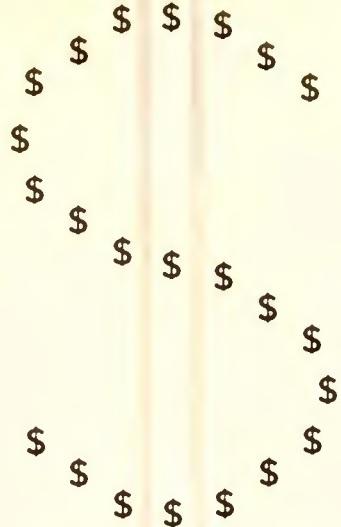
SPONSOR: Templins of Elkhart

AGENCY: Direct

**Capsule case history:** This advertiser's investment in television advertising brought him an excellent return. As a direct result of a tv expenditure totaling only \$460, Templins of Elkhart, a retail outlet for organs and pianos, sold more than \$5,000 worth of instruments. During an eight-week period, W. W. Templin, Jr., the store's owner, purchased 35 eight-second I. D.'s on WNDU-TV at a cost of \$12 per commercial. The eight-week campaign resulted in the sale of two pianos and one organ. With the addition of one other announcement at a cost of \$25, another organ was sold after the eight-week period. Beyond this, Templin has been able to attribute to his television advertising other sales to out-of-town customers. These people have reported seeing his commercial on tv. One organ customer came from Akron, Ind., 50 miles away. Templin has since renewed on WNDU-TV with two announcements per week for 52 weeks.

WNDU-TV, South Bend, Ind.

PROGRAM: I. D.'s



## HOW MUCH SHOULD A STATION INVEST IN TRADE PAPER ADVERTISING?

Station managers tell us that they seldom get a straight answer to this oft-asked question.

Yet today's strict insistence on economy in every phase of station operation demands that the question be answered.

Here is what we say when someone asks, "How much should my tv (or radio) station put into trade paper advertising?"

For three out of four stations the answer is, "not a red cent."

When you advertise in a tv radio trade publication, you want to attract national business. You're pin-pointing your message to account executives, ad managers, timebuyers. And you must have the ingredients that help you and your rep convert favorable impressions into sales.

With few exceptions, we advise that you reserve your

promotion dollars for local use unless you have—

(1) A national representative who will be stimulated and helped by your trade publication advertising. (2) A market story strong enough to convince national and regional buyers that your station is logical. (3) A station story that warrants consideration.

Frequency, network, and power aren't the whole answer, though they help. A few 250-watt independents have invested as much as 50% of their national spot income in trade advertising and have achieved outstanding results.

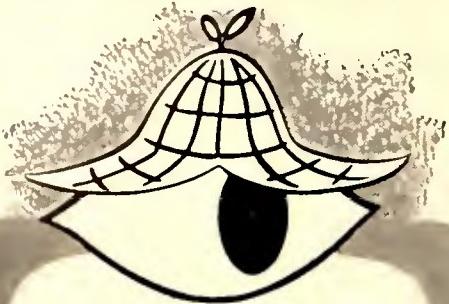
As we mentioned earlier, three out of four stations have no business using national trade paper space.

If you're the one-out-of-four that should, SPONSOR recommends, on the basis of industry analysis, that you invest 5% of your 1957 national spot income in this pin-pointed form of advertising.



THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

# Be a PRIVATE EYE for HOME SAFETY



**Find Home Dangers  
in time!**

**28,000 DIE YEARLY  
in Home Accidents!**



**YOUNG CHILDREN**  
die from fires—falls—  
suffocation—poisons.  
ALL unguarded medicines, household  
chemicals, liquid fuels are dangerous.  
Keep them out of reach—out of sight.

**14,000 YOUNG and OLD  
DIE FROM FALLS ALONE!**



**stay alert! stay alive!**

Make all your family  
**"PRIVATE EYES"**



Contributed as a public service by  
THE ADVERTISING COUNCIL  
THE NATIONAL SAFETY COUNCIL



National and regional spot buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**Loew's Theatres**, New York, for two MGM pictures, "Lizzie" and "10,000 Bedrooms," moves into some 15 markets, campaigns hit three days in advance of the movie openings. Pattern on "Lizzie": daytime only; "Bedrooms," day and night both with frequencies of 10 to 15 minute spots and 20's during the three-day advance exploitation periods. Buying is not completed. Agency: Donahue & Coe, New York. Buyer: Tom Hardy.

**Block Drug**, Jersey City, N. J., for its Green Mint toothpaste, adds 10 new tv markets after completing its first-quarter schedules. SSCB, New York, is placing nighttime minutes at the rate of from two to five weekly for the second 13-week portion of the campaign. Buying is incomplete. Buyer: Ira Gonsier.

### RADIO BUYS

**Gulf Oil Co.**, Pittsburgh, is going into a number of markets east of the Mississippi where its mothproofer Gulf Trak, is sold. Minutes and 20's will be purchased for daytime segments. Advertising is planned to coincide with time when housewives put away winter clothes. Average number of announcements per week in each market will be 10-15. The schedule will begin in April and run for six weeks. Buying has not begun. Buyer: Frank Grady. Agency: Young & Rubicam, New York.

**P. Lorillard Co.**, New York, has bought time in 23 markets for Kent cigarettes; 13-week campaign will be slotted during daytime hours. Advertiser is seeking a dual audience, with emphasis on women. E.t.'s of varying lengths have been prepared. Buying has been completed. Buyer: Bob Gleckler. Agency: Young & Rubicam, New York.

**National Shoes, Inc.**, New York, is launching a campaign in five Eastern states to promote its 133 stores. Intensive spot schedule in 25 markets to reach women will use a new jingle that retains the familiar slogan "National Shoes Ring the Bell" but incorporates new messages and musical arrangements. Copy for typical jingle reads: "National Shoes ring the bell, so lovely—and the style's so new, So lovely—and for so little, too, National Shoes ring the bell." One-minute commercials will be e.t.'s and live. The Monday-Friday pattern is all daytime. Average number of announcements per week in each market is 25-30. Buying is completed. Buyer: Joyce Peters. Agency: Emil Mogul Co., Inc., New York.

**Ford Motor Co.**, Dearborn, for its new Mercury cars, moves into its Pennsylvania district, one of 23 throughout the country, for a special radio push of two-week duration. District covers 50 markets in Eastern Pennsylvania, Southern New Jersey and Delaware, in each of which minutes are being aired in morning and early evening

**Working together  
for greater  
coverage!**



**TWO TOP CBS radio stations  
TWO BIG southwest markets  
ONE LOW combination rate**

KWFT and KLYN work back-to-back (and on the sides, too) in TWO big markets to give you twice the coverage at one low combination rate. For availabilities and rates, write, wire or phone our representatives.

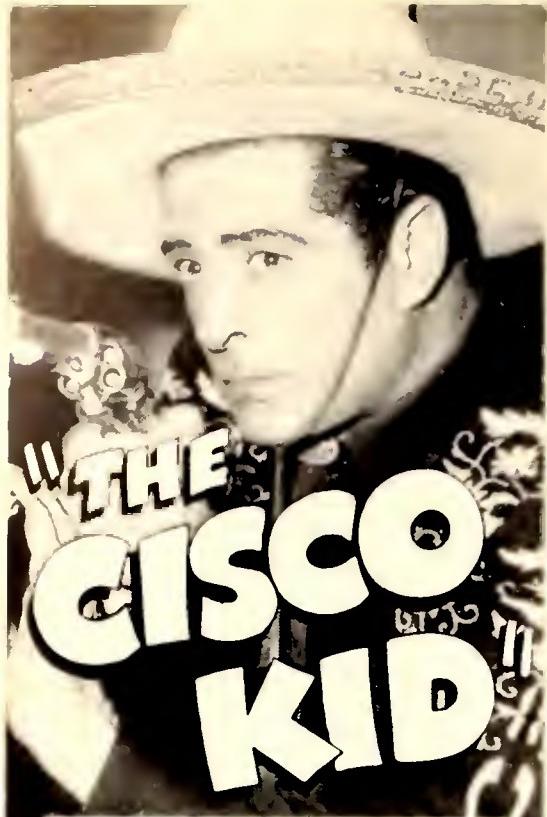
**KWFT**  
**KLYN**

**WICHITA FALLS,  
TEXAS**  
620 KC • 5000 Watts

•••••  
**AMARILLO,  
TEXAS**  
940 KC • 1000 Watts

The KENYON BROWN stations  
Now under one ownership and management

National Representatives  
**JOHN BLAIR & CO.**



## BAKING FIRM RENEWS FOR 7<sup>th</sup> YEAR!

Grosses \$99,700,000  
IN 1955

INTERSTATE BAKERIES,  
sponsor of Cisco in markets  
across the nation, states:

*"The success of Cisco  
Kid is so outstanding it  
needs no further proof.  
Cisco has certainly sold  
a lot of bread and we  
are looking forward to  
continued increase of  
sales through this out-  
standing advertising  
vehicle."*

Ask to see more success stories of  
THE WORLD'S GREATEST SALESMAN!

**"THE CISCO KID"**

Write,  
Phone  
or  
Wire  
Collect  
Today

**ZIV**  
*Television*

New York  
Chicago  
Cincinnati  
Hollywood

time at the rate of from 10 to 20 weekly. Buying is completed. Agency: Kenyon & Eckhardt, New York. Buyer: George Simko.

**Chesebrough-Pond's**, New York City, for a new product, Angel Kiss lipstick, starts 1 April with a test in two West Coast markets, San Francisco and Los Angeles, for a short time. Both day and night periods are being used to reach "youngish" women, working women and teen-agers as well as housewives. Agency: J. Walter Thompson, New York. Buyer: Peg McAuley.

**Philip Morris, Inc.**, New York, is buying in 15 markets throughout the country for its Spud cigarettes. Some announcements start in March, others in April and run until the end of the year. E.t.'s will be minutes, 20's and I.D.'s. The number of announcements per week varies from market to market. Announcements will be placed during all time segments in order to reach as general and as wide an audience as possible. Buying has not been completed. Buyer: Mathew T. Kane, Jr. Agency: Ogilvy, Benson & Mather, New York.

**Westinghouse Electric Corp.**, Pittsburgh, is going into major markets on a nationwide schedule to promote its fans. There is no definite starting date because announcements will be placed with stations on a one-to-three day notice based upon the temperature in each area: the one-minute announcements will continue as long as the weather remains hot. Since campaign will be linked to weather, advertiser expects highly successful sales results. Buyer: Tom Hollingshead. Agency: McCann-Erickson, New York.

**Buick Motor Div.**, General Motors Corp., Flint, Mich., is buying time in the top 25 markets. This is the spring campaign, an expansion of the original schedule which began last fall; new announcements will run concurrently with previous campaign spots in 17 markets and in an additional 18 markets. Average number of announcements per week in each market will be 30-35. Minute e.t.'s with a "fashion festival" theme will be slotted during early-morning and late-afternoon hours to hit the male motorist primarily. The campaign begins 28 March. Buying has been completed. Buyer: Ann Gardiner. Agency: Kudner, Inc., New York.

## RADIO & TV BUYS

**Johnson & Johnson**, New Brunswick, N. J., is buying tv nationally for its First-Aid cream; radio and tv for its Baby Shampoo. The First-Aid schedule will run for 35 weeks. Advertising is geared to a women's audience and most of it will be slotted during daytime hours. Average number of announcements per week in each market will vary considerably. Minute-length announcements will be film and live. Baby Shampoo schedule is 13 weeks. Minute and 20-second spots on both radio and tv will promote the product in daytime hours. Film and live commercials on tv, and e.t. and live commercials on radio, have a women's audience in mind. Buying has been completed. Buyers: Joe O'Brien and Joe St. Georges. Agency: Young & Rubicam, New York.



PHONE 74-5711

# WHEN-TV

MEREDITH  
SYRACUSE  
TELEVISION CORP.

101 COURT STREET, SYRACUSE 8, NEW YORK

All of us in or associated with the broadcasting business are constantly exposed to a stream of statistics. Dependent upon your point of view they can be interpreted many ways.

WHEN-TV has been endowed with a continuing series of statistics for more than eight years that can be interpreted only one way -- superiority. I refer to the quarter hour firsts tabulations of all audience surveys taken in burgeoning Central New York.

For example, here is the total of all ARB and Pulse ratings during the past year:

	Quarter Hours
WHEN - TV	1243
Opposition	625
Ties	27

Regardless of the flood of figures you deal with I am certain that these should interest you. We achieved them through a constant search for perfection. The Katz Agency or our commercial manager, Fred Menzies, are ready to illustrate how our proven superiority can mean proven sell ability for you.

Cordially,

*Paul Adanti*

Paul Adanti  
Vice President

AFFILIATED WITH BETTER HOMES AND GARDENS AND SUCCESSFUL FARMING MAGAZINES

## MEREDITH STATIONS

KCMO and KCMO-TV, Kansas City • KPHO and KPHO-TV, Phoenix  
WOW and WOW-TV, Omaha • WHEN and WHEN-TV, Syracuse

# News and Idea WRAP-UP

## ADVERTISERS

Borden Co. has adopted the marketing concept and set up a new marketing research unit.

The new unit which will serve all segments of the company also appears to be another step toward less decentralization at Borden. Last month's appointment of William B. Campbell as manager of Borden's general advertising department was also felt to point to a trend in this direction. (See Newsmaker of the Week, SPONSOR, 16 February.)

Head of the marketing research unit will be Robert E. Kahl, national advertising manager in charge of the general advertising department's merchandising and research.

"Slow Brewed" will be the theme for Heidelberg Brewing Co.'s new stepped up campaign starting in a few weeks. The markets are in the northwest, Alaska and Hawaii. Over 40 tv and radio stations will be bought. . . . **Toni** will use both radio and tv to introduce a new cream deodorant and a new shampoo starting in May. **Bell Telephone** is kicking off a big promotional campaign focusing on the Yellow Pages emblem at the national level. Both radio and tv announcements will stress the emblem starting the last week in March. . . . **Simoniz**

in a diversification move has bought a controlling interest in Clad-Rex Corp. Clad-Rex makes vinyl coating for steel, aluminum and magnesium.

**Aunt Mid Spinach**, in a perfect sponsor-program tieup, has bought participations in the Popeye cartoons on WBBM, Chicago. . . . **And here's an example of another perfect tie-in:** Wells Fargo Co., San Francisco, has bought the spot immediately preceding NBV TC's *Tales of Wells Fargo* on KRON-TV.

**McCulloch Motors Corp.** this month is launching a consumer campaign in behalf of its chain saws. Keystone Network along with independent stations will be included in the media used in the western states and Canada. Stromberger, LaVene, McKenzie is the agency. . . . **International Shoe Co.** is getting extra mileage out of its *Red Goose Kids' Spectacular* seen on ABC TV last year. This year the shoe firm is using a filmed portion of the original show to act as kick-off for the Spring sales push. The re-run will be used on 41 stations on 30 March, 6 April and 13 April (on a bicycling basis from market to market.) D'Arcy is the agency. . . . **Fisher Flouring Mills Co.** is starting a new tv spot campaign for Zoom breakfast cereal starting 1 April. Campaign will cover Washington, Oregon and California. Advertising Agency is Pacific National.



Two Oregon stations in the news (left) KUGN, Eugene, puts mobile unit literally "on the air" for Willamette Valley Logging Conference segments on *Monitor*. (Right) KGW-AM&TV, Portland, *Circle 8 Hoedown* has customers sashaying down to sponsor's showroom

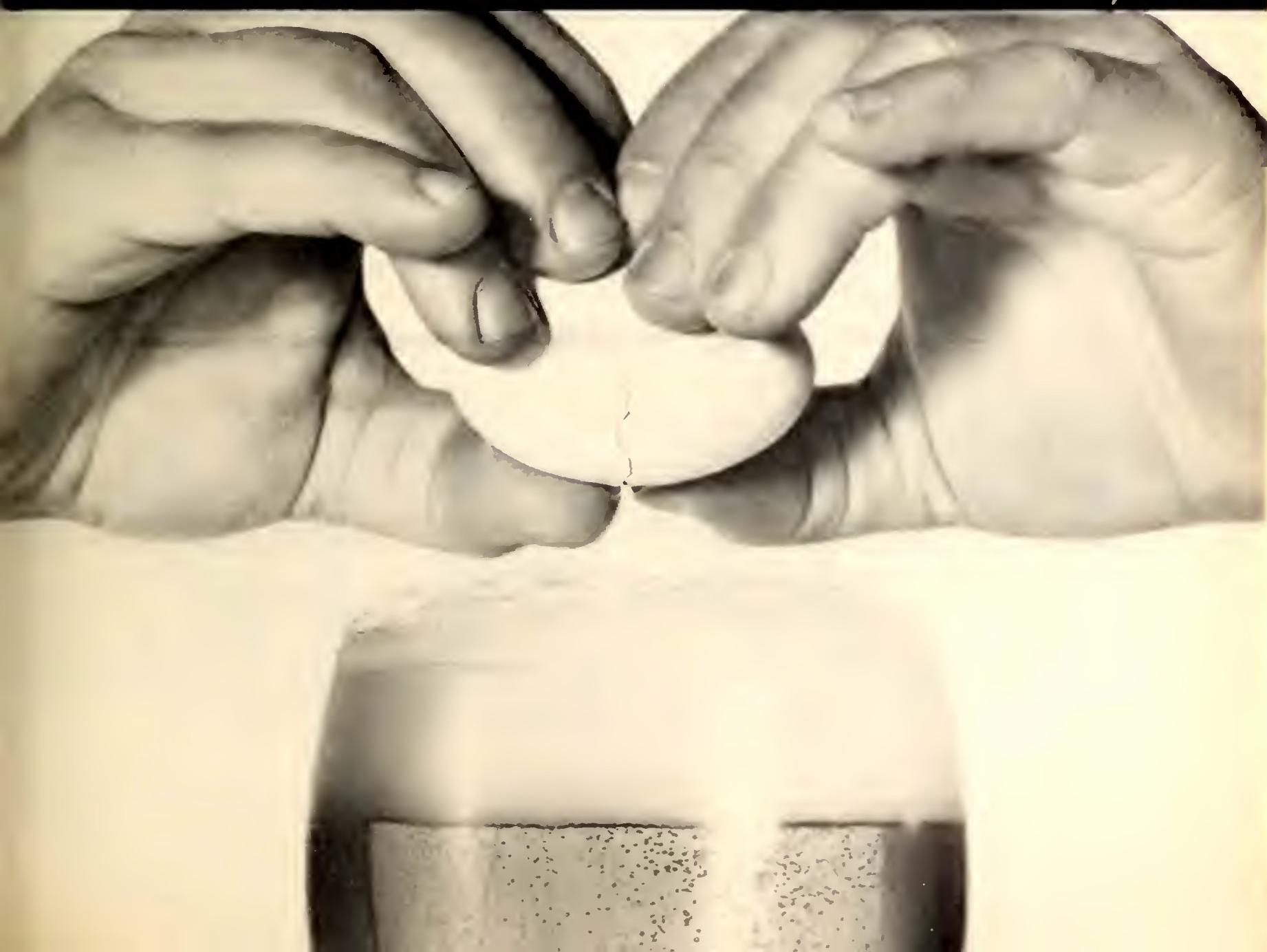


NARTB CONVENTIONEERS!  
FOR THE FISH-FOR-IT CONTEST  
THE UNIQUE TOMATO JUICE BAR AND  
A FREE PORTFOLIO OF USE PUBLICATIONS —  
VISIT SUITE 904-906 AT THE  
CONRAD HILTON HOTEL

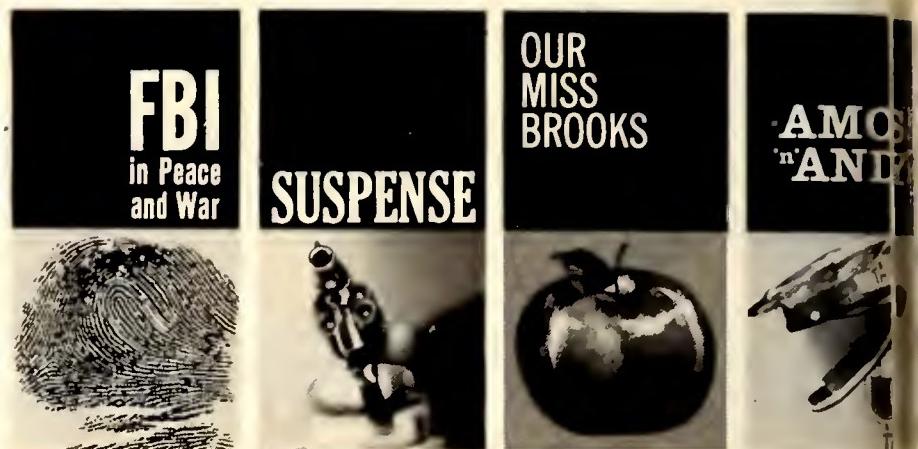
Just Like The Good Old Days-Only  
**BETTER**

IN 1949, The Jack Benny Show, Our Miss Brooks, F.B.I. in Peace and War, Suspense and Amos 'n' Andy were among the most sought-after properties in all advertising.

TODAY, these CBS Radio programs are actually (and on the research record) better advertising buys than they were then!



For example, these four shows...



part of CBS Radio's new IMPACT plan, today average 77% more commercial minute family impressions per dollar than seven years ago. Here are actual increases in advertising value that have taken place at a time when the dollar is buying less and less: F.B.I. in Peace and War—29% more family impressions per dollar; Suspense—51% more; Our Miss Brooks—65% more; and Amos 'n' Andy—150% more, since 1949!

The Jack Benny Show—not a part of the IMPACT plan—is specially available for sponsorship in 7½-minute units and delivers 29% more commercial minute impressions per dollar than in 1949-50.

IMPACT is a plan for weekend selling.

It offers over 20 established, tested programs to choose from. And they cover the full range of audience favorites: news, music, variety, comedy, public affairs, drama, personalities, sports.

An advertiser can use IMPACT as a precision buyer to pinpoint the kind of listeners he wants to reach.

he can use IMPACT for saturation: by sponsoring segment in each program in the full schedule, his message reaches more than 8 million different families over three separate times in a single weekend.

An advertiser buying IMPACT gets solid commercials in major programs. The program setting is right for those commercials—because the advertiser selects it. The audience setting is right—because the listener seeks out the program. And IMPACT programs are easy to publicize and merchandise—by name, by star, and by broadcast time.

the good old days? IMPACT makes them better. For more productive selling and even greater dollar values, have us tell you all about it.

# IMPACT

on The CBS Radio Network

## AGENCIES

The newly formed Reach, McClinton & Co. this week added the \$5 million Prudential Insurance Account.

Prudential had been serviced by Calkins & Holden while Harold McClinton was that agency's president. (See Radio and TV Newsmakers, this issue.)

Advice to beginners in advertising is offered by Marion Harper, Jr., McCann-Erickson president, in the

## 1957 Book of Knowledge Yearbook.

Harper advises young people looking toward the ad field to decide early whether they are "what to say" or "how to say it" people. He points out that they'll do better if they specialize.

Harper also marks the change in concept in the agency business—from that of a space broker to a complete sales development service.

He defines a sales development service as one that helps plan products, design packaging, select advertising and marketing managers, writes adver-

tiser's speeches, handles public relations or publicity and even plans and carries through complete tv programs. "These and many other services are of a kind that were unheard of a few years ago."

**New agency appointments:** Benton & Bowles for Schick Electric Shavers as of 1 July. Account has been handled by Warwick & Legler. . . . Guild, Bascom & Bonfigli for Best Foods' Nucoa margarine, effective 17 April. Other Best Foods products, Hellmann's and Best Foods mayonnaise, french dressings, sandwich spread, bread and butter pickles, mustard and salad oil will remain with DFS. Guild, Bascom & Bonfigli expects to top \$10 million in billings this year.

**Focus on personalities:** Walter H. Wright, new associate director of merchandising at Lennen & Newell. . . . William A. Hammond, new media director for Grant's Detroit office. . . . George B. Bogart, newly appointed v.p. in charge of Calkins & Holden's Chicago office. . . . Lester Krugman who has just joined the Getschal Co. as executive v.p. . . . Trevor G. Goodman just appointed v.p. and manager of the Toronto office of Y&R.

Calkins & Holden has sold a minority stock interest to Frederick E. Baker & Associates, Seattle.

## NETWORKS

The challenge of the original tv musical is being met by Rodgers and Hammerstein (for their forthcoming \$440,000 production of *Cinderella*) in this manner:

- Rehearsals in permanent standing sets for weeks in advance.
- Commercial recordings by the cast and top singing artists put on the market almost a month before the show date (on the theory that nobody recognizes a hit the first time they hear it.)

- Two dress rehearsals to be staged before live audiences before show date.

Incidentally, CBS has the rights to the first production with one repeat then the play, scenery, costumes, props, etc. revert to Rodgers & Hammerstein.

ABC TV will give one of its prospective fall starters, *Rock 'n Roll Review*, an on-the-air showcasing.

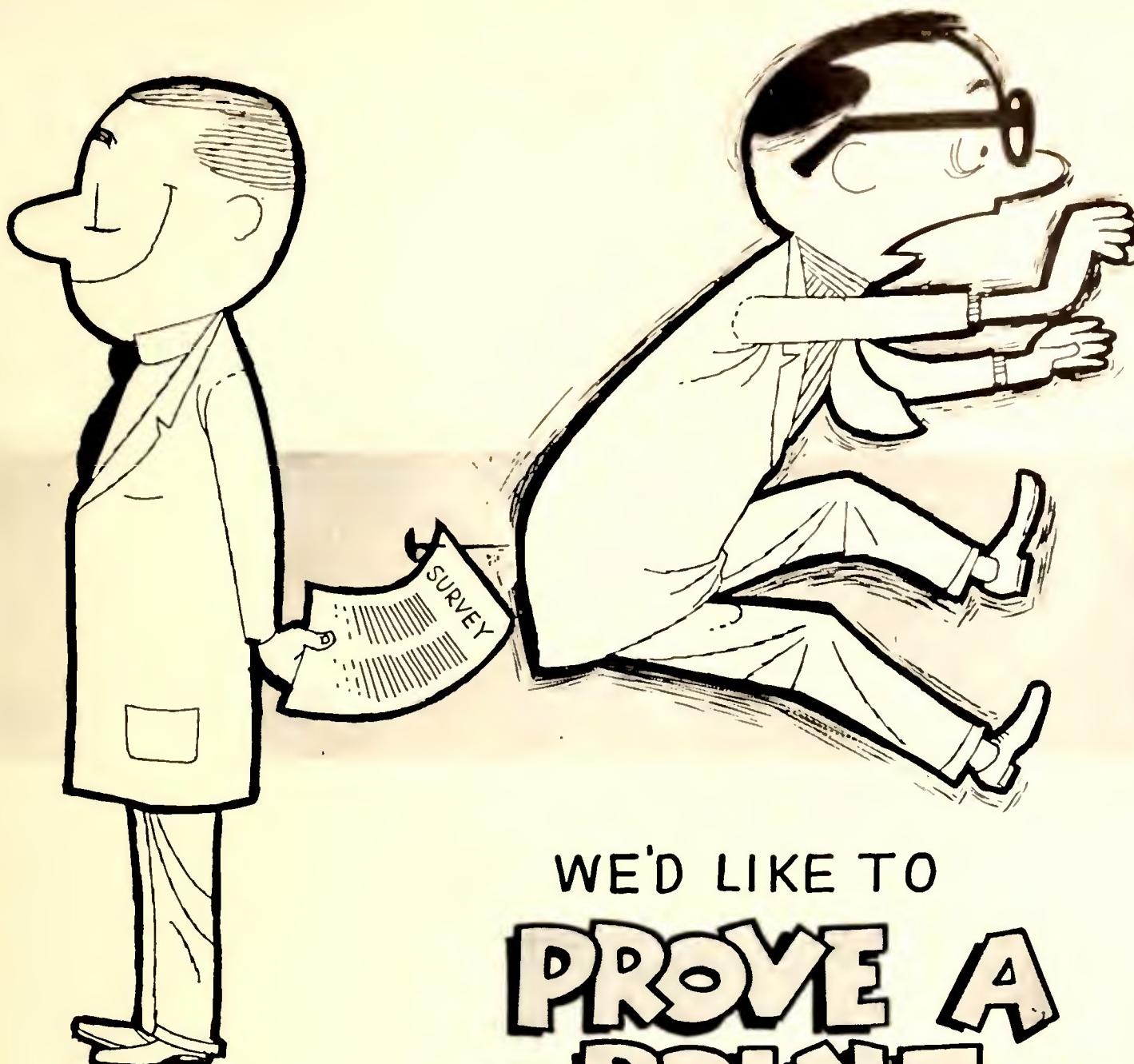
The show, starring Alan Freed, will

## R-E-A-C-H 63 COUNTIES IN SOUTH TEXAS

There's a big stretch of Texas waiting for smart advertising money . . . 63 counties that are sold best — at the lowest cost per listener — on KONO Radio. YOU can reach 'em easy — just call your H-R or Clarke Brown man.

860 kc 5000 watts  
**KONO**  
SAN ANTONIO RADIO





WE'D LIKE TO  
**PROVE A  
POINT**

WEBC is Duluth's Number One radio station. We'll show you audience surveys, case histories and results that "prove this point."

For the past two years we have gained continuously in audience by modern programming, top-flight announcing and radio merchandising.

**WEBC**  
NOW ON TOP IN DULUTH & SUPERIOR

CONTACT

GEO. P. HOLLINGBERY  
(He'll Prove Our Point)

be seen as a one-shot on Friday, 12 April (10:30-11 p.m.), with a repeat again early in May.

**Fall programming notes:** Reynolds Metals Co.'s buy of an alternate week half-hour on *Disneyland* fills the sponsor roster on the ABC TV show for next fall. The purchase also signals Reynolds' pull-out of NBC TV's *Circus Boy* at the end of the current season. . . . Scott Paper has renewed *Father Knows Best* (NBC TV) for the 1957-58 season.

**Network programming notes:** At ABC TV General Foods has bought a quarter-hour segment per week on *Mickey Mouse Club* starting 2 May. . . . at CBS TV Pharmaceuticals has renewed *To Tell The Truth* for 13 more weeks. The panel show was put in as the *Herb Shriner* replacement in December. . . . At NBC TV Associated Products returns to network tv with the alternate week sponsorship of *Masquerade Party*. Associated Products (5-Day Deodorant) previously sponsored *Break The Bank*, *Arthur Murray Party* and *Dear Phoebe* a couple of seasons back. Both Lever Bros.

and P&G have bought into daytime tv at the network. Lever with one-quarter hour per week on *The Price Is Right* and *Comedy Time* plus two quarter-hours a week on *Truth or Consequences*. P&G has bought four quarter-hours per week plus one quarter-hour alternate weeks on *Tic Tac Dough*. R. J. Reynolds also has bought part of the Major League Games on Saturday afternoons. Another Saturday starter is the new *Gumby Show*, with the Sweets Co. sponsoring.

**CBS TV appointment activity:** Following CBS's realignment of the top sales echelon two weeks ago (see 9 March SPONSOR-SCOPE), the network this week announced these tv sales promotions and shifts:

George Klayer, current eastern sales manager to network sales manager.

Sam Maxwell, from midwestern sales manager to eastern sales manager.

Roland Blair, midwestern account exec. to midwestern sales manager.

Robert Hoag, network sales account executive to manager of program sales.

Also Theodore F. Shaker, sales manager at WXIX, Milwaukee, will

switch to New York as an account executive for network sales.

**Other new appointments:** Howard L. Letts, v.p. and operations manager for RCA Victor Record Division will join NBC on 1 April as head of the business affairs department for tv programs and sales. Carl M. Stanton, current v.p. for tv programs and sales, business affairs, will be promoted to a new position, in charge of coordinating all NBC color tv operations. . . . Thomas M. Lufkin is the new service manager for ABC TV, Hollywood, and Louis F. Sanman, the new production supervisor in Hollywood. . . . Edwin S. Friendly, Jr. has been appointed daytime program director and Bertram Berman has been named director of daytime program development, both at CBS TV.

**Amos 'n' Andy** this past week started its 30th year of radio broadcasting. . . . Mutual has shifted its news headquarters to Washington, D. C. and named Robert F. Hurleigh to the post of director of news and special events.



## TV STATIONS

**KGW-TV & AM, Portland, Ore., passes along this radio-tv success story:**

For just five weeks the Wolfard Ford Co. has been sponsoring a local simulcast called, *Circle 8 Hoedown*. In that time the advertiser reports that:

- Before the show started they employed 2 salesmen on Sunday; now the entire staff of 20 is needed to handle the traffic.

- Showroom traffic has increased from approximately 6 people to over 150 on Sunday.

- Sales have increased from less than one car sold per Sunday to "from 10 to 15 cars" each Sunday.

- The showroom is not only filled on Sunday, but the peak is maintained through the "next Thursday or Friday."

The car dealer also says, "The show is definitely responsible for all of our sales because we have put our complete budget into the show."

Interesting sidelight is that while KGW radio has been in the market a

long time, KGW-TV took to the air only two months ago.

Westinghouse Broadcasting Co. will organize another conference on local public service programming in 1958.

WBC just concluded the successful and widely praised first Boston Conference on 1 March. The second conference will be developed by Richard M. Pack, Westinghouse v.p.

**Storer's realignment of national sales personnel stacks up like this:**

William E. Kelley, formerly in charge of advertiser contracts, now New York sales manager for WJW-TV, Cleveland; Lewis Johnson, midwest tv sales manager, moves to New York as WJBK-TV, Detroit, sales manager; Paul Evans, midwest radio sales manager, also moves to New York as sales manager of WSPD, Toledo, WJW, Cleveland, and WJBK, Detroit; Bob Flanigan moves to Chicago as head of midwest radio sales. No successor to Johnson has been appointed as yet.

**Tv applications:** Between 11 March and 16 March one construction permit was granted and one application for a new station was filed.

Construction permit went to Glendive Broadcasting Corp. for Channel 5, Glendive, Mont., permit allows 1.6 kw visual.

Application was made by East Texas Broadcasting Co. for Channel 19, Nacogdoches, Tex., 201. kw visual, with tower 292 feet above average terrain, plant \$42,000, yearly operating cost \$45,000.

**Personnel notes:** Richard C. Block is the new director of sales promotion and merchandising at KRON-TV, San Francisco. . . . Dick Amundson moves from the management of KNOE, Monroe, La. to the position of general manager at WACH-TV and WYOU, Norfolk, Va. . . . Bill Vidal, commercial manager at WBOF, Virginia Beach, Va. to WACH-TV and WYOU, Norfolk, Va. as sales manager. . . . Richard P. Hogue is the new gen-

## ADDING NEW IMPORTANCE TO AN IMPORTANT NEW WORD!

The newest innovation on the busy media merchandising horizon is KPIX's 32 page, 3-color PRE-SELL, a "commercial fan magazine" designed to pre-sell retailers on the television advertising support behind your products.

PRE-SELL gets point-of-purchase action for these reasons: (1) It gets read; (2) It completely blankets the food and drug trade in The Greater San Francisco Bay Area; and (3) It's to the point profit-wise. It gives wholesalers and retailers all the information they need to *get behind a product and push*.

If you want your products to enjoy the lowest cost-per-thousand in Northern California television . . . plus this extra PRE-SELLing push . . . contact Lou Simon, KPIX Sales Manager, or your nearest Katz Agency representative.

# KPIX • 5

San Francisco  
WESTINGHOUSE BROADCASTING COMPANY, INC.



eral sales manager for WXIX, Milwaukee. . . . Ben Lindy has been appointed national advertising radio and tv sales manager for Capper Publications-Stauffer Publications, and Thad Sandstrom becomes general manager of WIBW and WIBW-TV, Topeka. . . . New officers at WMT-TV, Cedar Rapids are: William B. Quarton, executive v.p.; Lewis Van Nostrand, v.p. sales; and Douglas B. Grant, v.p. tv operations.

WGBI-TV, Scranton, will become WDAU-TV the first week in April. . . . WHTN-TV, Huntington, W. Va. has

joined CBS TV as a secondary interconnected affiliate. . . . WIN-T, Fort Wayne will become WANE-TV on April. . . . WBZ-TV, Boston, has finished construction on its new 1349-foot high tv tower. The new tower is said to be the tallest man-made structure in New England.

## RADIO STATIONS

"Record Romps," WLOL's extracurricular summer activity, has become a solid year-round promotion operation.

It started when the Minneapolis sta-

tion presented a session of summer dances for teen-agers at the local amusement park last year. A combination of a local orchestra and WLLOL's "Big 5" disc jockeys supplied the entertainment. Pepsi Cola bottlers helped share the tab. Discount admission tickets were made available at Pepsi dealers and local record shops.

When the youngsters went back to school, the Record Romps went along and have been going strong for over eight months. The disc jockeys furnish the entertainment at school, church and civic functions. The project's only cost is nominal fee to the d.j.'s. WLLOL's stake is the very favorable publicity it has gotten plus wide-spread exposure for the "Big 5".

**TENNESSEE'S  
2nd MARKET  
KNOXVILLE  
IS COVERED BY  
WBIR-TV  
CHANNEL 10**

316,000 watts covering more than 50 prosperous counties in Tenn., Ky. and N. C. One of the Nation's most powerful stations.

Call Your KATZ MAN  
For Availabilities

**"the TREND'S to TEN  
in TENNESSEE"**

\*  
Metropolitan Area Rank  
MEMPHIS  
KNOXVILLE  
NASHVILLE  
CHATTANOOGA

CBS

**WEDO**, McKeesport, uses a two-penny postcard to print up its regular promotion house-organ.

**Personnel notes:** Walt Lochman, Jr. is new local sales manager at KCKN, Kansas City . . . at KWIZ, Orange County, Calif. Don Spencer is new director of sales and Bob Leach takes over as local sales manager.

WGAT, Utica, has now become WTLB. . . . WPET, Greensboro, N.C., has appointed Simmons Associates as national sales representatives.

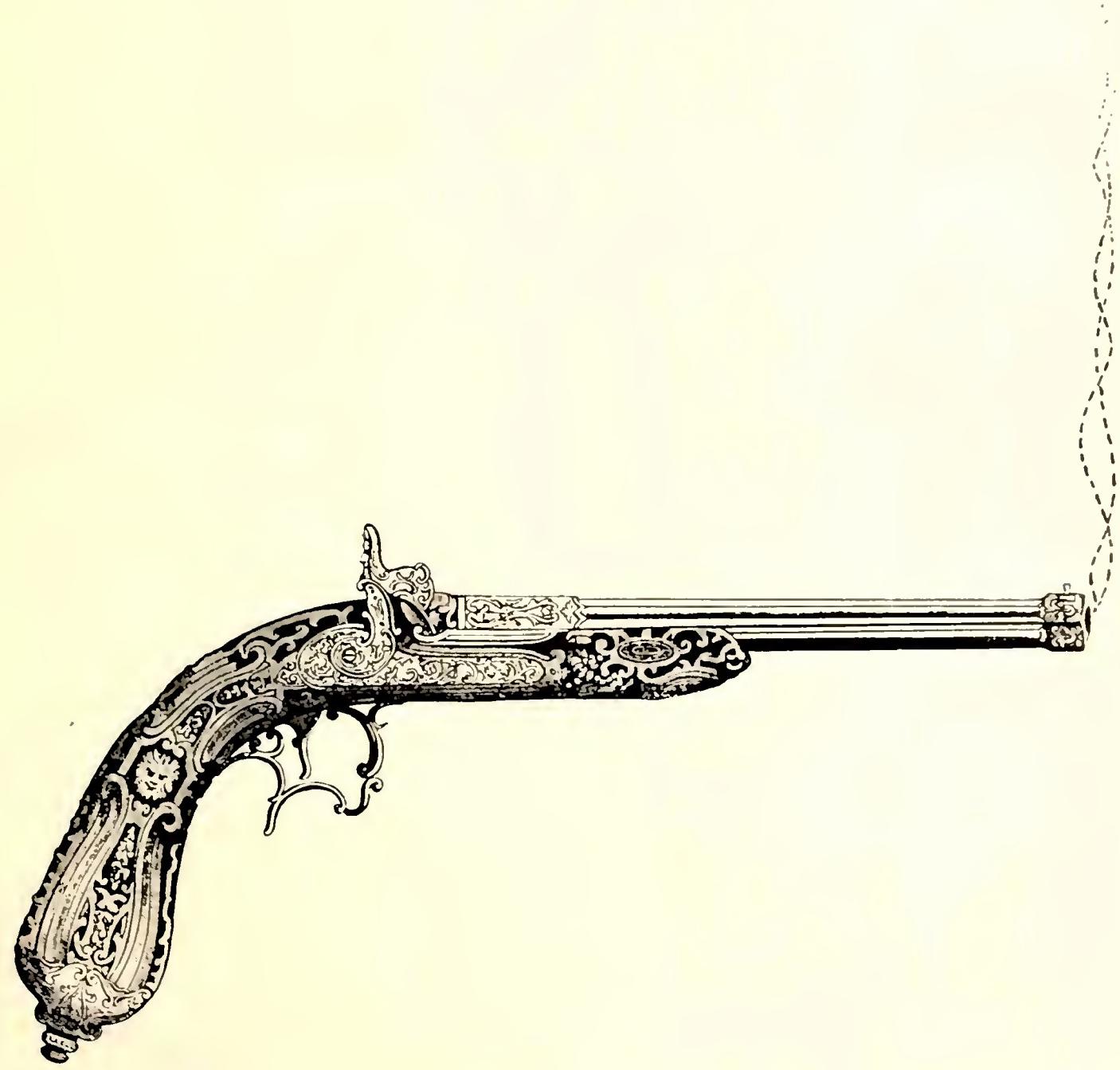
## FILM

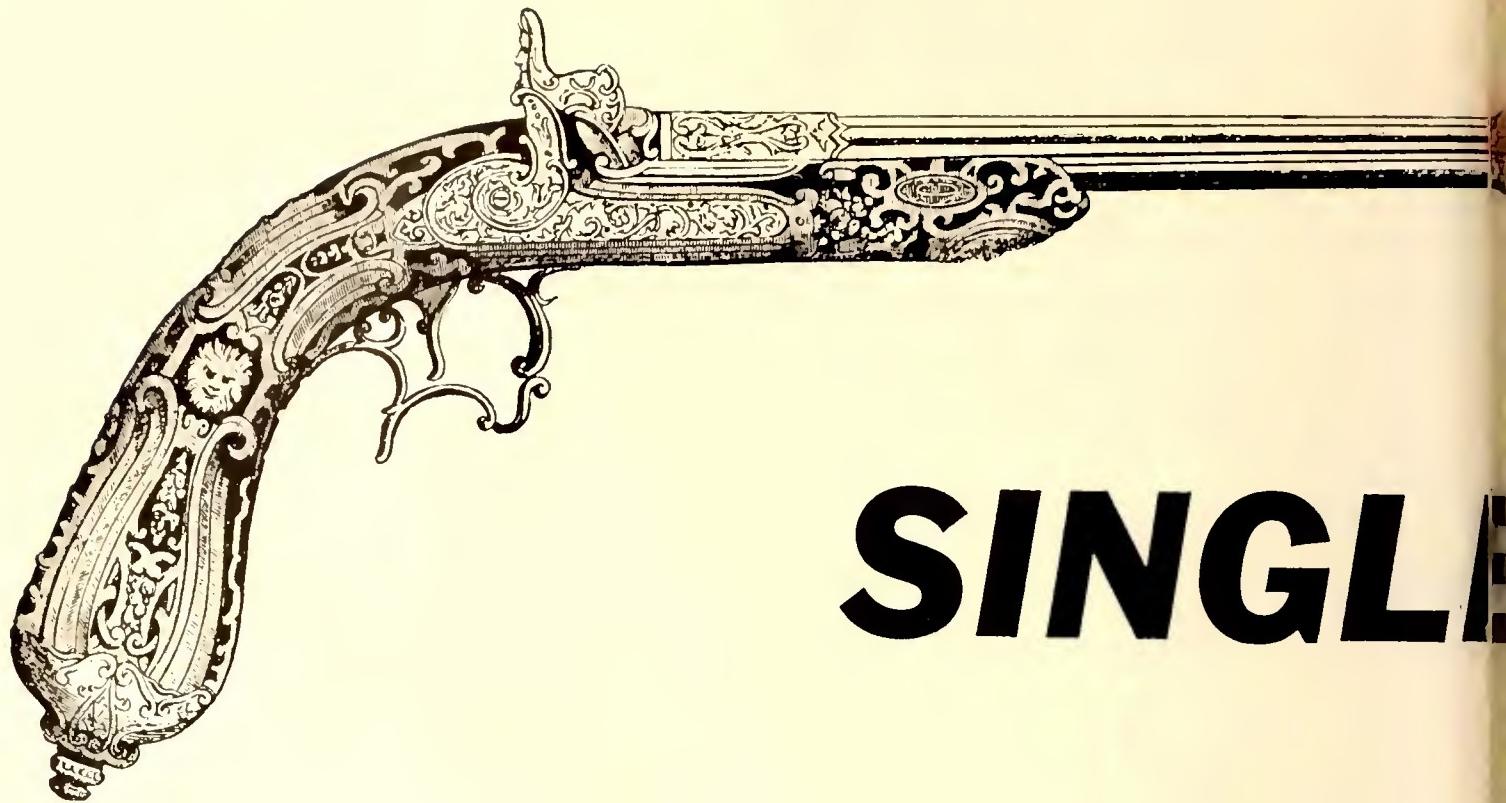
Official Film's re-entry into first-run syndication in a big way is further evidence of the upbeat feeling about film syndication among the distributors (see also Film Wrap-up 9 March 1957).

Three first-run-for-syndication series will be offered by Official this year, representing the first such offering since 1953. The new policy will be kicked off at the NARTB convention in April with the presentation of *Vagabond*, an off-beat series featuring exotic locales.

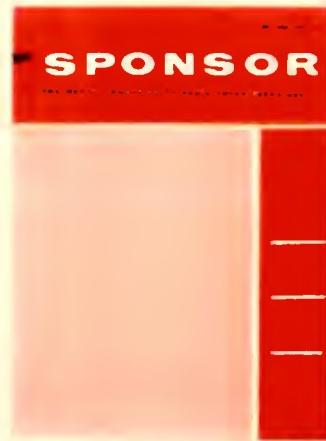
One of the two costume dramas now being produced in England—*Pistol Point* or *The Blade*—will be earmarked for release to the syndicated market in September. The third show aimed at the syndication market will be produced in the U.S., but, beyond that, nothing has been decided.

A revolving fund of "several" mil-





# SINGLE



\* **TWO FOR THE PRICE OF ONE**

**SPONSOR'S NARTB Convention ISSUE . . .**

(11th annual) includes the complete Convention section, goes to 13,500 stay-at-homes plus 500 top Convention distribution. Your ad appears in the Convention section.



**SPONSOR'S NARTB Convention SPECIAL . . .**

Provides the double-action. The Convention section is lifted intact out of the Convention Issue and—presto—a complete Convention Special is created. 2,500 saturation.



**PRICE . . .**

**DOUBLE ACTION\***

Trust SPONSOR to put your ad right where it counts—face to face with every NARTB Conventioneer. 3,000 copies (500 of the Convention Issue and 2,500 of the Convention Special) will be spotted at key hotels and locations on a saturation basis. In addition, 13,500 stay-at-homes get the ad message. When the Convention opens on 7 April at the Conrad Hilton in Chicago you'll be in the limelight. Your ad message in SPONSOR's double-action issues will help keep you there throughout the five-day meeting. The two-for-one-plan gives you double-action, impact and prestige at the price you would pay for a single insertion in a regular issue of SPONSOR, plus \$62 per page additional to help defray paper and production cost for the Special. Double-truck (one time rate) is \$900; one page \$150. Advertising forms close 29 March.

**PHONE OR WIRE TODAY: ASK FOR THE TWO-FOR-ONE-PLAN**

**SPONSOR-suite, 904-6 at The Hilton**

lion dollars will be used to finance the new series.

**Sales of tv film outside the U.S. may amount to as much as 40 to 50% of gross business by some U.S. distributors in two to three years.**

Among the most active in foreign sales now are CBS Film, Official, MCA Tv, TPA and Ziv. TPA, for example, accounted for about \$2 million in non-U.S. sales during the year ending 15 March. The firm expects such sales to be about 40% of total billings in three years. Many firms have already placed

a big share of their catalogue on non-U.S. stations. Official has sold about 10 of their 14 series to tv sources outside of the U.S.

Commercial tv in England has been a big factor in overseas business. About half of Britain's tv homes (six million in all) have converted to receive commercial shows.

Total tv sets outside the U.S. come to about 15 million, including the iron curtain countries.

**Warner Bros. features averaged a 16 February ARB rating during the four times they were scheduled in late night**

slots on WGN-TV, Chicago. The four features were *Dark Victory*, *The Unsuspected*, *Air Force*, *Destination Tokyo*. . . NTA's "Rocket 86" feature package out of 20th Century-Fox has been sold in 85 markets. . . Bill Sturm Studios of New York City is offering a five-minute series called *R.S.V.P.*, featuring Renzo Cesana, known formerly as *The Continental*. Cesana will answer letters dealing with love, family and social relations.

## COMMERCIALS

Westinghouse's sand-test commercial (plugging the Laundromat) will get the *Person To Person* treatment on 8 April.

Columbus, O., will be the locale of the remote telecast which will invade the homes of two housewives and employ a "split-screen" technique to demonstrate the washer.

The live commercial will employ a crew of 15 along with Betty Furness.

Gallup-Robinson, research organization, rates the sand-test (previously done live in the studio on two separate occasions) as one of the five top commercials of all time and the "absolute tops for home appliances."

Here's a novel program twist: KYL, Salt Lake City, recently broadcast a 45-minute show made up solely of commercials.

They were all announcements created by Stan Freberg and played "for entertainment value only."

Commercials plugged Contadina Tomato Co., Zellerbach Paper Co., Snowdrift and Stokeley Frozen Foods. The featured advertisers were not billed.

**1957  
THE YEAR OF THE  
HARD SELL**

**VENARD, RINTOUL & McCONNELL, INC.**  
**OFFERS**  
***The Lamp Of EXPERIENCE\****

	OUR EXPERIENCE	CHECK YOUR NEEDS
Station Sales Experience (local)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Station Sales Experience (national)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Station Ownership Experience	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Station Sales Management Experience	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Station Program Management Experience	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Station Research Experience	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Station Finance Experience	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Station Promotion Experience	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Representation Management Experience	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Representation Sales Experience	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Representation Research Experience	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Network Relations Experience	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Network Sales Experience	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Technical Experience	<input checked="" type="checkbox"/>	<input type="checkbox"/>

*\*I have but one lamp to guide my feet, and that is the lamp of experience.*  
—Patrick Henry

Balanced Experience

**VENARD, RINTOUL & McCONNELL, INC.**

TV & Radio Station Representatives

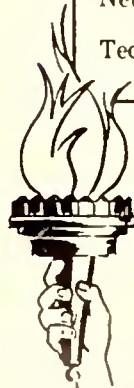
NEW YORK

CHICAGO

LOS ANGELES

Convention Headquarters Conrad Hilton Hotel

SAN FRANCISCO



"—positively astounding! It's the special I'm running over KRIZ Phoenix!"

## ASSOCIATIONS

The Advertising Federation of America has just published its latest edition of "Books for the Advertising and Marketing Man."

This is a complete bibliography of all bound books that have been written since 1937 on the fields.

**The Broadcasters' Promotion Association will now be sending out four monthly service bulletins to members.**

Bulletins will cover: sales promo-

tion, audience promotion, merchandising and promotion personnel placement.

The BPA also has announced plans for its 1957 convention. Ell Henry, Jr., director of publicity and promotion for ABC, Central Division will serve as chairman of the convention committee. Convention will be held at the Sheraton Hotel in Chicago on 1 and 2 November.

**Conventions round-up:** The Advertising Association of the West will

meet in Honolulu on 21-23 June. . . . The National Advertising Agency Network will hold its 1957 annual management conference in Sun Valley 6-11 June. . . . The First Advertising Agency Group will hold its 1957 conference at the Hotel Plaza, San Francisco on 1-5 July.

**Ben Strouse**, president of AWDC, Washington, D. C., has been elected to a two-year term on the radio board of directors of the NARTB. . . . **Hubbard Hood**, general manager of WKRC-Radio, Cincinnati, has been elected president of the Ohio Association of Radio and Television Broadcasters.

## FINANCIAL

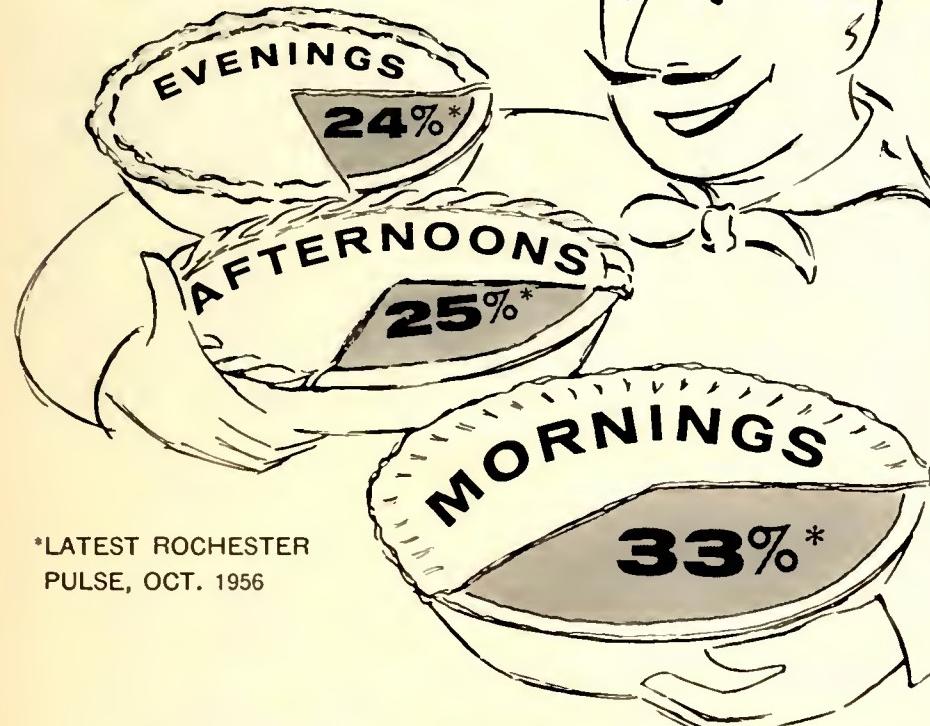
**Texaco** (which is currently only active in spot as far as broadcast advertising is concerned) reports record earnings, production and sales for 1956. Net income reached \$302,262,620 as compared to \$262,729,738 for 1955. This is an increase of 15%. Gross income was \$2,177,350,654 compared to \$1,890,499,534 in 1955.

**Campbell Soup** sales and earnings were down somewhat for the six month period ending 27 January compared to the previous year. However W. B. Murphy, Campbell president, predicts full fiscal year records will be "up moderately." Sales (for the six month period) were \$228,138,000 as compared with \$228,440,000. Net income \$15,694,000 compared with \$16,304,000.

**Stock market quotations:** Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 12 March <i>New York Stock Exchange</i>	Tues. 19 March <i>New York Stock Exchange</i>	Net Change
AB-PT	227 <sup>1</sup> <sub>8</sub>	225 <sup>1</sup> <sub>8</sub>	- 1 <sub>1</sub>
AT&T	177 <sup>1</sup> <sub>2</sub>	177 <sup>1</sup> <sub>2</sub>	- 1 <sub>2</sub>
Aveo	65 <sup>8</sup>	61 <sup>2</sup>	- 1 <sub>6</sub>
CBS "A"	32 <sup>1</sup> <sub>2</sub>	32 <sup>1</sup> <sub>2</sub>	- 1 <sub>2</sub>
Columbia Pic.	177 <sup>1</sup> <sub>2</sub>	183 <sup>1</sup> <sub>2</sub>	+ 1 <sub>2</sub>
Loew's	187 <sup>1</sup> <sub>2</sub>	191 <sup>1</sup> <sub>2</sub>	+ 1 <sub>1</sub>
Paramount	327 <sup>1</sup> <sub>2</sub>	323 <sup>1</sup> <sub>2</sub>	- 1 <sub>2</sub>
RCA	331 <sup>2</sup> <sub>2</sub>	331 <sup>1</sup> <sub>2</sub>	- 1 <sub>2</sub>
Storer	251 <sup>2</sup> <sub>2</sub>	271 <sup>1</sup> <sub>2</sub>	+ 2 <sub>2</sub>
20th-Fox	245 <sup>8</sup>	241 <sup>1</sup> <sub>2</sub>	- 3 <sub>2</sub>
Warner Bros.	253 <sup>1</sup> <sub>2</sub>	251 <sup>1</sup> <sub>2</sub>	- 1 <sub>2</sub>
Westinghouse	547 <sup>1</sup> <sub>2</sub>	553 <sup>1</sup> <sub>2</sub>	+ 1 <sub>2</sub>
<i>American Stock Exchange</i>			
Allied Artists	41 <sup>1</sup> <sub>8</sub>	41 <sup>1</sup> <sub>8</sub>	- 1 <sub>2</sub>
C&C Super	1	1 <sup>1</sup> <sub>2</sub>	- 1 <sub>1</sub>
DuMont Labs.	5	4 <sup>1</sup> <sub>1</sub>	- 1 <sub>1</sub>
Guild Films	33 <sup>1</sup> <sub>2</sub>	31 <sup>1</sup> <sub>2</sub>	- 1 <sub>2</sub>
NTA	81 <sup>2</sup> <sub>2</sub>	83 <sup>1</sup> <sub>2</sub>	+ 1 <sub>2</sub>

## Have the BIGGEST Helping of Rochester Listeners!



Competing with FIVE other Local Stations,  
**WHEC Averages More Than 27%**  
of the Local Audience

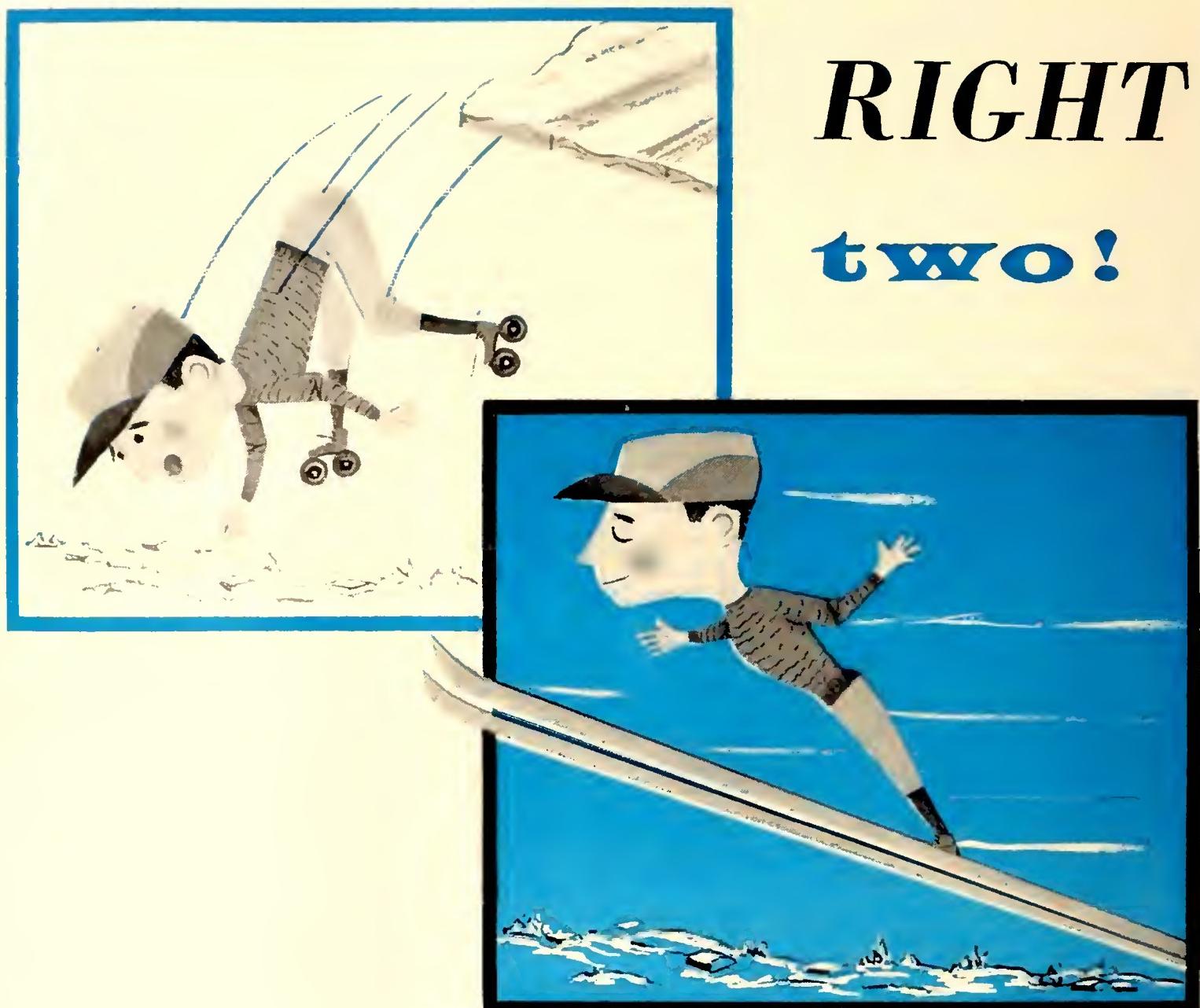
MORNINGS  
AFTERNOONS  
& EVENINGS!

BUY WHERE THEY'RE LISTENING . . . ROCHESTER'S TOP-RATED STATION



# It takes the

# RIGHT two!



**STARTLING PROOF:** You get 76,701 *more* TV homes when you buy WFBG-TV, Altoona, in combination with Pittsburgh. In this area—day and night, seven days a week—WFBG-TV delivers average audiences 30.1% greater than Johnstown; 71.4% more quarter-hour firsts. Ask BLAIR-TV for the proof: ARB, November 1956; ARB Altoona Coverage Study, March 1956.

**ONLY BASIC CBS-TV STATION SERVING THE AREA**



A TRIANGLE STATION

**WFBG-TV**  
ALTOONA, PENNSYLVANIA



Channel 10  
ABC-TV • NBC-TV

Represented by BLAIR-TV

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. / WNBF-AM • FM • TV, Binghamton, N. Y.

WHGB-AM, Harrisburg, Pa. / WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven-Hartford, Conn.

National Sales Office, 485 Lexington Avenue, New York 17, New York

# WASHINGTON WEEK

23 MARCH  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

This week a pause came in the seemingly endless round of Congressional tv hearings. From the welter of questions and answers and subsequent FCC actions these observations emerge:

**FEE TV:** The Senate Commerce Committee staff report recommending a wide-scale trial for fee tv was neatly **sidetracked**. A senator opposed to it leaked the report to the industry, stirring up a hornet's nest, and the report has all but been withdrawn. The FCC, ready to take some of the steam off the report by calling for hearings, promptly decided that since there may be no report it might be wise to hold off hearings a while longer.

**DEINTERMIXTURE:** Sen. Strom Thurmond, opposing both fee tv and deintermixture, made it clear for the Senate Commerce Committee hearing records that **the committee had not given the FCC any direction for action** on either issue. He and other committee members refused to sign a letter which would purport to direct more deintermixture. The senator also made a great point of the fact **the staff report on fee tv had not been approved by the committee itself**.

**TV CHANNELS RESERVED FOR EDUCATION:** After holding the commissioners could not discuss cases currently being considered, Chairman McConaughey and four other FCC commissioners took a roll call on this question. When the smoke cleared, the quintet had expressed opinions that **these reserved channels should be released for commercial tv whenever their use for educational tv is not foreseeable**.

**THE CRAVEN PLAN:** It appears that the FCC will give **serious consideration** to Commissioner Craven's plan for jinking the present table of allocations. Craven urges applications for stations be considered merely on the basis of existing mileage separation requirements.

**UHF AND TASO:** Under pressure from Senate Commerce Committee special counsel, McConaughey admitted that the Tv Allocations Study Organization can't possibly do the job he had in mind when he called for the uhf "crash" program.

McConaughey's further position on uhf is this:

- The job of developing new and better uhf equipment should proceed with the aid of **government subsidies**, but, as he adds: "We haven't got the appropriations."
- The only thing that can really boost uhf now is the **elimination of the excise tax** on all-channel receivers. (Senate Commerce Committee members, who have been plumping for this, say removal of the tax is pretty **hopeless**.)
- **Uhf islands** created through present deintermixture actions may provide enough uhf transmitters and receivers to enable uhf to hang on until rescued.

The FCC on Tuesday (19) dusted out its complete file of pending deintermixture cases and instructed its staff to prepare documents looking forward toward:

- Adding channel 6 at Miami, channel 4 at Charleston, S. C., channel 10 at Duluth-Superior, and channel 13 at Norfolk.
- Substituting channel 12 for 13 at New Bern, N. C.  
Miami would have four commercial and one educational vhf's, plus two uhf's.  
Charleston would have three commercial and educational vhf's, plus one uhf.  
Norfolk would have three vhf's and three commercial and one educational uhf.  
Duluth-Superior winds up with three commercial and one educational vhf and two uhf's.  
To avoid any news leaks on this order, the commissioners ordered the FCC staff to prepare the necessary papers immediately.

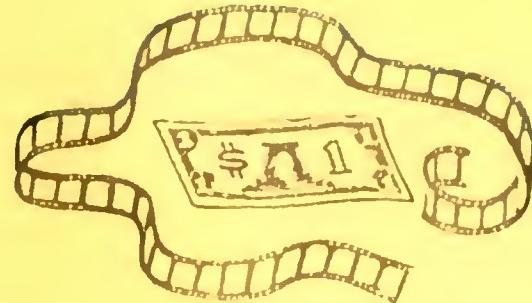
GETTING THE MOST FROM



### More SELL in Commercials?

Will that clever use of trademark plus product-in-use surely fix the brand name in the viewer's mind? Not if the picture is dull, indistinct and poorly reproduced by obsolete film equipment. The first step to more "sell" in film commercials really must start with station facilities. It's no trick at all to impart "snap" and realism with modern RCA film room equipment.

YOUR FILM DOLLAR . . .



## Have Picture Quality that Advertisers want . . .

### And Keep Your Operating Costs Down !

Here are three ways to improve film quality and reduce operating costs at the same time:

- a. Use a Vidicon film camera
- b. Use professional projectors
- c. Use an up-to-date multiplexer

RCA Vidicon Film Camera operation not only gives the best picture quality, but transforms wastefulness (caused by inefficiency of outmoded equipment) to profit.

Professional Film and Slide Projectors save operating dollars.

Lamp costs are lower—lamps can operate until burn-out. Thirty to fifty hours of operation are not unusual for a normal 10-hour lamp. Rebate costs on lost commercials due to lamp failure are eliminated, thanks to the automatic lamp change feature. You get business protection plus the high quality these projectors impart.

The RCA TP-15 Multiplexer, providing efficient layout of the system, assures lower costs through ease of maintenance and expansion.

The RCA Vidicon Film System provides the standard of film reproduction by which all other methods and equipment are judged.

Ask the RCA Broadcast Representative to show you our detailed new film manual, "Planning TV Film Facilities for Color and Monochrome."



**RADIO CORPORATION of AMERICA**  
BROADCAST AND TELEVISION EQUIPMENT  
CAMDEN, N. J.

Tmk(s) ®

In Canada: RCA VICTOR Company Ltd., Montreal

# SPONSOR HEARS

23 MARCH  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

The calypso craze is the answer to the commercial jingle writer's prayer — because calypso was written to fit a sort of folk jingle to begin with.

So, as you might expect, recording studios now are quivering with fast tunes set to a bounce and a beat. Examples: Schaefer, Rheingold beers.

Cynics figure the exhaustion point is due soon if the current pace keeps up.

Martin (Revlon) Revson watches the \$64,000 Question in front of a set in a CBS TV studio.

People at his home get so excited over the proceedings that he can't concentrate on the show—including the commercials.

Young & Rubicam apparently takes the same attitude toward alleged losses in tv billings that Liberace takes toward his critics—both smile on their happy way to the bank.

Reports of network cancellations, says Y&R, are true enough. However:

- There hasn't been any real billings loss because the money usually has been transferred to some other phase of tv.
- 1957 tv-radio billings are expected to top \$100-million. The General Foods business, in particular, should be 5% better than in 1956.

NBC TV's New York flagship, WRCA TV, found out it was creating confusion among viewers with its color symbol—the peacock. So the bird will be seen only before and after a program actually in color hereafter.

Seems every time a color set owner saw the symbol he rushed to tune for color.

It could be that New York's first tv newscaster was Bill Schudt, who now heads CBS Radio station relations.

He did a "Going to Press" stint daily over experimental W2XAB (CBS operated) in 1931-32-33. His pickup was a 60-line scanning disk, and the engineer was Bill Lodge—recently upped to v.p. in charge of all CBS engineering and station relations.

The models that young Madison Avenue advertising men are patterning themselves after these days are Norman H. Strouse and Marion Harper, Jr., presidents of J. Walter Thompson and Young & Rubicam.

Curiously, these intense competitors for the No. 1 place among American agencies have a number of pattern-traits in common. A comparison would show that both:

- Basically are social scientists who approach the problems of advertising from the view of orienting ad skills to social trends and needs.
- Think in long-range terms, seeking to relate advertising to business and consumer growth.
- Appear to be placid people, though below the surface both are churned by terrific drives.
- Recognize that money is only one of the important sources of inner satisfaction.
- Have as their eventual goal a big job in public or government service.

Why N.W. Ayer  
Timebuyer  
Selects  
Crosley WLW  
Stations for  
Philip Morris

"One of the things I look for when selecting stations is service. That's why I always consider WLW Stations for Philip Morris Cigarettes. The Crosley Stations give their full cooperation and personal attention to each advertiser . . . to constantly improve time availabilities . . . to really leave a 'call for Philip Morris' across the board."



*Isabel Ziegler*

Isabel Ziegler, N.W. Ayer Timebuyer.

Like N.W. Ayer's Isabel Ziegler, you'll get full cooperation-- availabilities, talent, promotion and merchandising. So before you buy, check with your Crosley WLW Representative. You'll be glad you did!

**WLW-T**  
*Cincinnati*

**WLW-C**  
*Columbus*

**WLW-D**  
*Dayton*

**WLW-A**  
*Atlanta*

**WLW**  
*Radio*

**Sales Offices:** New York, Cincinnati, Chicago

**Sales Representatives:** NBC Spot Sales: Detroit, Los Angeles, San Francisco  
Bomar Lowrance & Associates, Inc., Charlotte, Atlanta, Dallas . . . . . Crosley Broadcasting Corporation, a division of

**HICO**

## SPOT TV'S FUTURE

(Continued from page 34)

different definitions of saturation in spot tv," says Leo Burnett's Matthews. "Saturation for a specific advertising theme and for a specific execution of that theme may be different than the saturation point for another theme and execution. However, if you want to strike a general average, we would say that saturation might be defined as approximately 140-150 gross ratings points per week or 15-20 daytime spots per week, or seven-10 evening spots per week."

It's difficult to find a real formula for tv saturations, of course. But JWT's media v.p., Arthur Porter, points out that media men don't think in terms of three to five announcements a week these days. "It's been on a far higher level since 12 to 18 months ago."

Another symptom of higher frequency-campaigns is the fact that "more clients are seeing the wisdom of package plans," says Y&R's Ray Jones.

"Saturation frequency is up" says BBDO's Dick McKeever, "simply because it takes more to saturate a market in today's competitive climate."

Therefore, more stations today have packages, mostly in daytime, but at night too. Frequency discounts on mixed day and night packages go up as high as 45 and 50%.

**6. How effective is tv's salesmanship?** Much more so than in earlier years, say the men who are directly exposed to tv's salesmen day-in, day-out.

"More aggressive salesmanship is probably the result of the slight leveling off," says William Esty's John Peace. "There's more spot business this year than last but not as much more as in earlier years."

There's also much more spot tv time around to be sold. There are more stations, there are more programming hours per station and, today, as a result of ABC TV's strength, there's more of a selection of Class "A" availabilities next to network shows.

"The reps are selling more vigorously than they used to," says JWT's Arthur Porter. "And they're making more presentations to attract new clients into the medium."

Reps today tend to offer better documented availability information; and

a sizable minority of reps are now doing something that timebuyers have long wanted: They're including program descriptions of local shows and biographical data plus pictures of local talent.

"If you're buying a weather show, it isn't enough to know that a station has a weather show on twice or three times a day," one media executive told SPONSOR. "You want to know something about the guy or girl who does the program. You want to know what the shows opposite and adjacent might be."

The rep can be particularly helpful by providing background on the local personalities who m.c. feature films. It's almost as important to be familiar with this personality and the way he handles the lead-in and out of the movie, as it is to know a local d.j. for a radio campaign.

**7. What are the problems in spot tv buying?** The single biggest problem, according to the media specialist, is the expense to an agency in handling a spot tv campaign (see SPONSOR 2 March 1957).

For one thing, tv programming is far less stable than radio programming ever was, both on a network and a local level. This means that each network and each local program change necessitates a reevaluation of a whole campaign or an individual market respectively.

However, there are some places where the expense and time involved in buying spot tv can be cut down. One is through more efficient salesmanship and servicing on the part of the reps. Reps, however, must depend largely upon the speed with which the local stations supply them with availability lists and report on credits and make-goods.

But billing and buying both continue to require a great deal of paperwork on the part of the timebuyers. Dancer-Fitzgerald began experimenting with machines a year or more ago and now finds that most of the agency's estimating can be done by machines.

"Our next step will be to have a machine operation for figuring a running cost-per-1,000," says D-F-S media v.p. Lou Fischer. "We hope to perfect this system by the end of the year."

SPONSOR interviewed these media executives at the top 10 spot tv agencies: Ned Midgeley, broadcast business



As they say on the Avenue, "Let's up-periscope and look around." And the farther up you periscope in Central Ohio, the more listeners you'll find tuned to WBNS Radio. With \$2,739,749,000 to spend, they, along with Pulse, place us first in any Monday-thru-Friday quarter-hour, day or night. Ask John Blair.

WBNS RADIO  
COLUMBUS, OHIO

manager, Ted Bates; Thaddeus Kelly, broadcast supervisor, McCann-Erickson; Ray Jones, spot coordinator, Y&R; Leonard Matthews, v.p. and media director, Leo Burnett; Dave Crane, v.p. and media director, Benton & Bowles; Lou Fischer, v.p. and media director, Dancer-Fitzgerald-Sample; Fred Barrett, v.p. and media director, BBDO; Arthur Porter, v.p. and media director, JWT; Frank Kenip, v.p. and media director, Compton; John Peace, v.p. and media director, Esty.

\* \* \*

**TvB's spot data:** The chart of spot tv's top 200 advertisers in 1956 and the list of the top 10 spot agencies accompanying this article are just the start of the outpouring of data from TvB's annual report. Coming in next week's SPONSOR are: (1) the top 25 spot tv clients with a breakdown of spending for each of their brands in spot tv; (2) leading brand spenders by 31 basic industry categories. Then, next month, TvB will release complete brand spending figures for all advertisers who spent \$20,000 or more in spot tv last year.

The data is compiled for TvB by N.C. Rorabaugh from reports television stations funnel to him. The figures are gross dollar estimates for time only; costs of commercials are not included.

The leaders on the list of top 200 provide no surprises. Procter & Gamble, as you would expect, is by far the largest spender. But the list of the top 20 is interesting because of the diversity of product types which are spanned. It includes the expected cigarette, soap and food companies, but perhaps one of the surprises in the list is the fact that Robert Hall clothing chain ranks as no. 14, ahead of Liggett & Myers and old-time spot advertiser Bulova.

Only the two spot tv leaders, P&G and Brown & Williamson, had budgets in excess of \$10 million—P&G with \$17.5 million, B&W with nearly \$11.3 million. However, each of the top 10 spent over \$5 million in the medium.

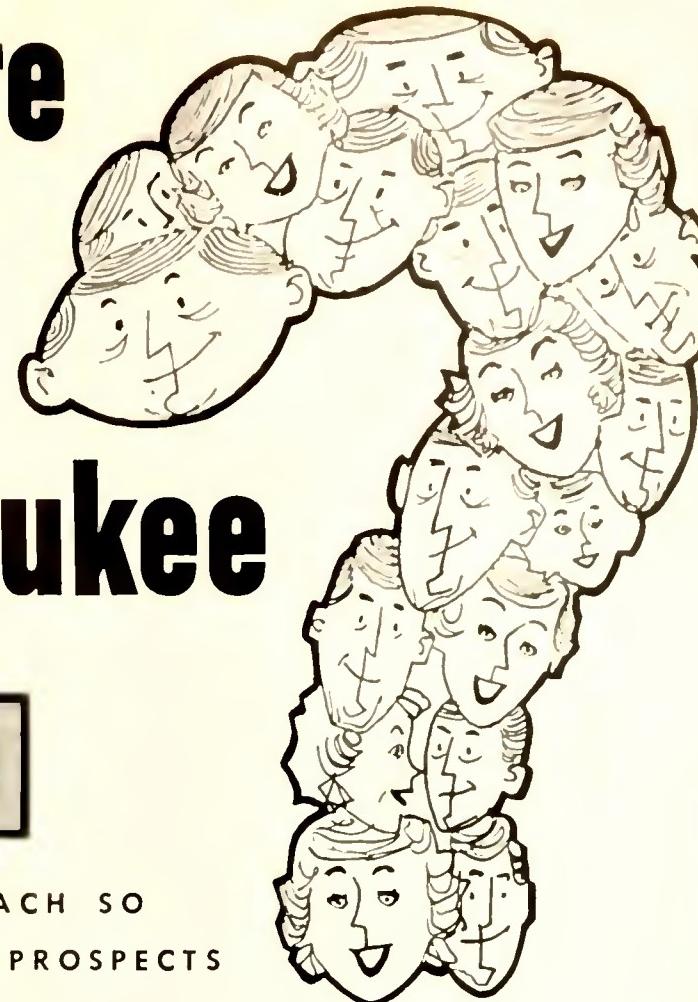
While these first annual TvB spot spending figures are revealing and interesting in themselves, next year's quarterly and annual figures will be an even more valuable guide. With these figures, spot tv trends that were previously in the realm of supposition, will be more clearly defined for the whole industry.

# where else in milwaukee

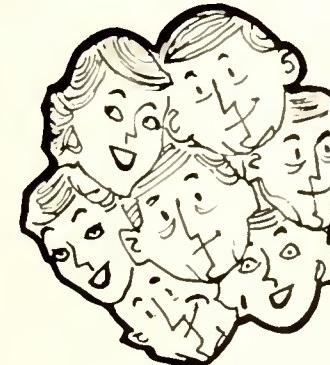
BUT ON



CAN YOU REACH SO  
MANY GOOD PROSPECTS  
FOR THE MONEY



WOKY consistently attracts a major share of Milwaukee's radio audience. So consistently, in fact, that virtually every time period represents Milwaukee's most efficient radio buy. You consistently get more for your money on WOKY, Milwaukee.



- Milwaukee's most-listened-to independent radio station.
- Lowest cost per thousand in the market.
- Covers 54% of the population in wealthy Wisconsin.

CALL YOUR KATZ REPRESENTATIVE FOR DOCUMENTED PROOF!



1000 watts at 920 KC.  
24 hours of music, news and sports.



A BARTELL  
GROUP STATION

Other Bartell Group Stations:  
each FIRST in its market...  
KCBQ, San Diego • KRUX, Phoenix  
WAKE, Atlanta • WMTV, Madison  
WAPL, Appleton  
Represented by: ADAM YOUNG, Inc.

# WMAR-TV's THE WOMAN'S ANGLE

with Ann Mar

**weekdays at 1:00 p.m.  
garners a daily  
audience of more  
than 80,000 viewers\***



Ann Mar, a super soleswoman, conducts Baltimore television's top rated cooking show according to the \*December Nielsen report.

She prepares delicious, economic dishes to tempt the entire family, from recipes she has culled from many famous restaurants in the East and also those she discovered on a recent trip to Belgium.

THE WOMAN'S ANGLE also features interviews with stage, screen, and television stars; fashion, gardening, and culinary authorities; and experts from other fields of particular interest to homemakers.



SUNPAPERS TELEVISION, BALTIMORE, MD.

TELEVISION AFFILIATE OF THE  
COLUMBIA BROADCASTING SYSTEM

Represented by **THE KATZ AGENCY, Inc.**  
New York, Detroit, Kansas City, San Francisco,  
Chicago, Atlanta, Dallas, Los Angeles

## Reps at work

**E. J. Devney**, owner of Devney & Co. and general manager of Joseph Hershey McGillyra, Inc., both of New York, comments: "If all stations would establish a fair rate for their time, then frequency discounts could be eliminated. Base rate time charges could be sold as published with but two variants: (1) an annual discount of 15% for 52-week advertisers. (2) A provision for weekly package rates for saturation campaigns of 10 or more announcements weekly. Man hours saved by eliminating the bookkeeping would be staggering." Devney also thinks a formula should be established for making rate card adjustments. "Ideally," he says, "the formula is: cost-per-1,000 of station circulation compiled from statistical guideposts; cost-of-living indexes; and cost of station operation compared to the estimate of potential circulation established by some acceptable survey organization. Thus, the advertiser would not be faced with rate increases which may seem unrealistic. On the other hand, stations now selling time based on out-dated market and audience statistics would adjust them upwards to realize a fair return for the current audience delivered."



**Barnes Compton**, NBC Television Spot Sales, New York, feels that 10-second announcements are being bypassed by clients and agencies. "In most cases, the advertising message can be delivered in 10 seconds," he says. "It appears that some clients are infatuated with the sight of their own products and like to see them on the tv screen for 20 seconds or a minute. Many new products do not require a lengthy demonstration and a well-established product should require only reminder advertising in the form of 10-second arrangements. Cost? about 50% less than 20-second announcements. Since double the number of announcements can be put on, the advertiser can get more different types of messages on the air: 10-second spots in prime time and



prime ratings are available in all markets. The client who takes four 10-second announcements in different positions in day or night, rather than only two 20-second announcements, must reach more people. Result: lower cost-per-1,000. Perhaps agencies and clients should take a page from the book of saturation campaigns using short announcements: it might bring a better response."

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

# BEELINE <sup>RADIO</sup>

*delivers more for the money*



This group of mountain-ringed radio stations, purchased as a unit, delivers more radio homes than any combination of competitive stations ... at by far the lowest cost per thousand. (Nielsen and SR&D)

They serve this amazingly rich inland market with an effective buying income of almost \$4.3 billion — more than the Washington (D.C.) metropolitan market — and with more gross cash farm income than Minnesota. (Sales Management's 1956 Copyrighted Survey)

**McClatchy  
Broadcasting  
Company**

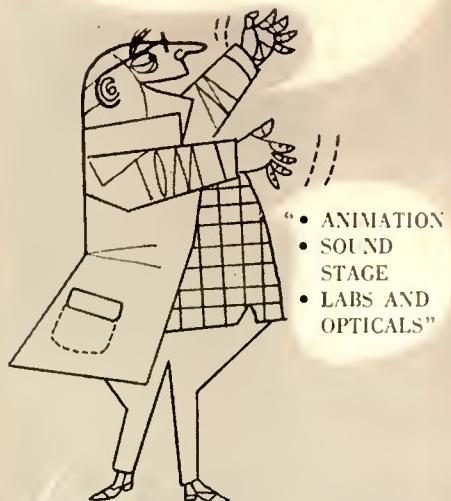
Sacramento, California  
Paul H. Raymer Co.,  
National Representative



# Tv and radio NEWSMAKERS

Men in TV production all say:

"The best spots come from Jamieson"



- ANIMATION
- SOUND
- STAGE
- LABS AND OPTICALS"

**JAMIESON**  
**FILM COMPANY**

3825 Bryan • TA 3-8158 • Dallas

"clients include:

Fitzgerald Advertising Agency  
Crawford & Porter Advertising, Inc.  
McCann-Erickson, Inc.  
Tracy-Locke Company, Inc."

## MEMO: TO TIMEBUYERS!

**YOUR BEST TV BUY**  
in Northeast Pennsylvania

**WILK-TV**  
cost-per-thousand is

**10% LOWER**

than its nearest rival

cost-per-thousand

	WILK-TV	STA A	STA B	STA C
CLASS A 7:30-10:30 PM	2.71	2.84	7.50	2.73
AVERAGE 5-11 PM	2.92	3.20	5.69	3.41



**Jason Rabinovitz** was upped to tv administrative vice president at ABC this week. His appointment along with five other v.p.s announced at the same time, gives AB-PT a roster of 22 vice presidents. Rabinovitz joined the network in 1953. He has been head of the ABC cost control unit and assistant controller, and was named an administrative officer for ABC TV just last month.

Prior to coming with the network, he was head of stockholder-financial public relations for United Paramount Theatres. Other new v.p.s for the tv network include: Gene Accas, administrative; and Donald W. Coyle, in charge of sales development and research. Radio network v.p.s include: George Comtois, in charge of network sales; Stephen Riddleberger, administrative v.p.; and Dean Shaffner in charge of network sales development and research.

**Harold L. (Ha) McClinton**, one of radio's better known agency veterans, has joined with Charles Dallas Reach to form a new agency, Reach-McClinton. Reach, the founder of Reach, Yates & Mattoon, is chairman of the board and McClinton, president and chief officer. Current offices and staff will serve as nucleus for immediate expansion of departments, personnel and the addition of branch offices across the country. The agency now has two offices (in New York and Newark) and a staff of 96 people. McClinton, who came out of radio, started as a program director. He was with N. W. Ayer & Son for 20 years as head of their radio department and vice president and director. He later went to Calkins & Holden where he became a partner. In 1950 he was elected president of the company and resigned only last month.



**Max E. Buck** this week received a brand new title at WRCA and WRCA-TV (New York). As director of sales (a newly created post), Buck will be responsible for complete marketing activities by the stations. In announcing the appointment, William N. Davidson, general manager, pointed to the new emphasis on marketing as "another step toward broadening and

strengthening the stations' outlook on sales and service." Buck will also direct the advertising, promotion, publicity and merchandising departments, reporting directly to Davidson. Buck joined NBC in 1953 as director of merchandising for the owned stations and director of advertising-merchandising-promotion for WRCA and WRCA-TV. Prior to this he was vice president in charge of sales and advertising for Kings Super Markets, New Jersey, for 11 years.



# *Louisville's* **BEST KNOWN FIGURE**



The WHAS-TV Channel 11 figure drives swiftly across viewers' screens many times each week with a reminder to watch Shell Oil's 6:15 pm WHAS-TV News with the exclusive daily newsreel. With his camera, on other slides, he heralds the every-night 10:30 News for Greater Louisville First Federal Savings and Loan Association.

Whenever they see the Channel 11 figure, viewers are reminded they are tuned to WHAS-TV where superior programming is the rule.

He should remind you that for selling results, individual and distinctive treatment, your advertising deserves the impact of programming of character. In Louisville, WHAS-TV programming PAYS OFF!

*Are you participating?*

VICTOR A. SHOLIS, Director  
NEIL CLINE, Station Mgr.  
Represented Nationally by Harrington, Righter & Parsons  
Associated with The Courier-Journal and Louisville Times



# SPONSOR SPEAKS

## Most measured medium

Over the next few weeks admen will be busy absorbing the complete picture of spot television spending unfolded in TvB's annual report (out this week). Admen will find this report contains the very information for which they clamored during the years in which SPONSOR and many others in the industry fought for publication of spot tv expenditures.

Reversing a situation in which spot was the hush-hush medium, this report has everything: dollar figures on the leaders, spending brand-by-brand. In one short year spot tv has become the most measured medium.

Many men worked hard to make this possible: Ollie Treyz, the first president of TvB, who refused to be discouraged when many told him it was impossible to get the facts; N. C. Rorabangh, whose quarterly reports are the starting point for the dollar figure estimates which he furnishes to TvB; Pete Cash, present president of TvB under whose leadership the spot tv reports have been expanded; TvB's research specialists, Dr. Leon Arons and Harvey Spiegel. These and many others are responsible for providing one of the most valuable tools in media history.

SPONSOR, which campaigned year after year for publication of spot spending figures, publishes part one of TvB's annual spot report this issue with a certain measure of parental pride. (Part two follows next week.) We do so with this assurance: that we will campaign as incessantly for establishment of a counterpart study in spot radio, toward which RAB and SRA have already made important strides.

## Tip to agency presidents

From time to time we've written about the advantages of getting acquainted with air media out in the field. A growing number of advertisers and agencies are doing just that.

Now we suggest, Mr. Agency President, that you take steps to insure a proper representation of your account executives and media specialists at the NARTB convention to be held at the Conrad Hilton in Chicago starting 6 April. In five action-packed days they will talk to more station managers and reps, discuss more industry problems, get more in tune with the industry than in any other possible way.



**THIS WE FIGHT FOR:** *The proposal to test fee tv beclouds the real issue. Of course a test will be commercially successful. But is it in the public interest to charge the public for what it now gets free from commercial television?*

## 10-SECOND SPOTS

**Quiet, please:** A "talking bomb" that transmits a five-minute spoken message as it falls to earth has just been developed at Cook Laboratories. *What an opportunity for a commercial that might begin: "This bomb is coming to you through the courtesy of . . ."*

**Frogmen:** Martin Ross, president of Emperor Productions, announced his company is now fully geared to film underwater commercials for television. *Clear those guppies off the sound-stage!*

**Yippee!** In line with the impending deluge of horse operas, NBC TV is reportedly planning a full-hour Western. *Meanwhile back at the other networks . . .*

**Land o' Lakes:** With one of Minnesota's lakes already named WTCN after that Minneapolis station, another has been named Robertson for Miller Robertson, WTCN's v.p. and general manager. The state is conducting a survey right now that is expected to reveal 4,000 more lakes than it thought it had. *It may even run out of call letters before it runs out of lakes.*

**Help wanted:** From N.Y. Times ad—  
**COPYWRITER**

"THE MOST HAPPY FELLA" who has whiskey, pkgd goods bkgd. To have a happy future! Bring samples.

*Who needs samples? Why not just sniff that happy fella's breath?*

**Hot stuff:** For an upcoming program on science, WBZ-TV, Boston, is currently auditioning for a pair of fire-eaters. *The kind of fellows who can eat raw vegetables, strike a match and enjoy a New England boiled dinner.*

**Log rolling:** Preview in N. Y. Journal American's Tv Program Guide: 8:30 P.M. (7)—Wyatt Earp. "Hang Him High." An extremely moral entertainment. *Now you've spoiled it!*

## Got a Spot?

This column welcomes contributions from readers. Subjects should be confined to broadcast advertising, may include news items, typos, on-the-air fluffs, wacky ads, agency or rep firm triviae. Those selected for publication will be credited to the senders. Address: "10-Second Spots," SPONSOR, 40 E. 49th St., New York 17, N. Y.

# TESTING



1

The January '57 ARB for the St. Louis Metropolitan Market shows KWK-TV the number 1 station—LEADER in 280 of 472 quarter-hour periods measured—99 more than the No. 2 station in St. Louis!

2

KWK-TV rated number 1 in 120 of 200 Daytime periods—47 more than the No. 2 station—and was on top in 79 of 140 periods between 5 p.m. and midnight—21 more than the No. 2 station in the market!

3

The average Share-Of-Audience Sunday through Saturday, 6 p.m. to midnight, for KWK-TV was 55.8—13.6 more than the No. 2 station and daytime KWK-TV personalities dominated their time periods!

CHANNEL

4

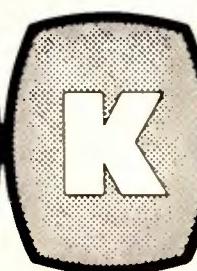
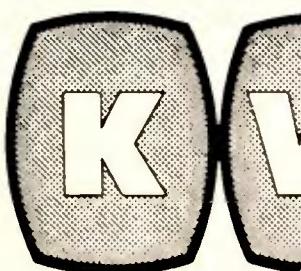
PROVEN KWK-TV LEADERSHIP—The station that dominates the telecast day in St. Louis! Take it from the current (and past) ARB!



TOP PROGRAMS  
OF TWO NETWORKS



THE **LEADER** IN ST. LOUIS TELEVISION



CHANNEL



REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

With 15 of Kansas City's  
"TOP 30" Prime-Time Shows  
(December Nielsen Report)

# KMBC-TV

now adds to Channel 9 schedules  
TV's Finest Syndicated Film Programs!



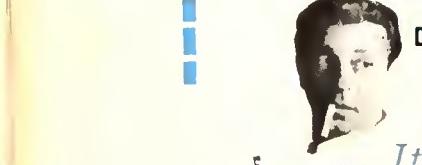
**SPORT TO DANGER**  
Cesar Romero



**YOU HAD A MILLION**  
Marvin Miller



**TROUBLE WITH FATHER**  
John and Mrs. Erwin (June Collyer)



**DATELINE EUROPE**  
Jerome Thor

... It's easy to see why

See Peters, Griffin, Woodward, Inc. for availabilities.

**the SWING is to KMBC-TV**

Kansas City's Most Popular and Most Powerful TV Station



...and in Radio, it's **KMBC of Kansas City—KFRM for the State of Kansas**

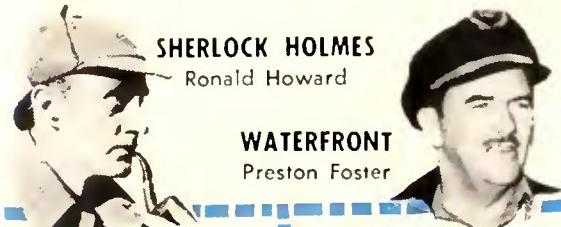
Read the titles . . . note the stars . . . study the fine ratings secured everywhere by these fine syndicated half-hours. Then consider that *all* of these vehicles are available to you on Channel 9 in Kansas City—as spot-carriers for minute announcements, or for half-hour sponsorships.

Seldom has *one station* in a major market come up with such fine syndicated-film programming as this great new summer schedule on KMBC-TV.

The Channel 9 six-o'clock kidult film strip has for 18 straight months been producing top-ratings in Kansas City with Cisco Kid, Superman, Sky King, Wild Bill Hickok and Annie Oakley. Four of these are in the Nielsen "Top Thirty" for December—along with such fine ABC-TV shows as Conflict, Wyatt Earp, Rin Tin Tin, Disneyland, Broken Arrow, DuPont Theatre, the Lone Ranger and Lawrence Welk. Together with Highway Patrol, Susie, Code 3, and Man Called X, they give KMBC-TV a program line-up which includes **5 OF THE TOP 10 . . . 9 OF THE TOP 15 . . . 15 OF THE TOP 30**.

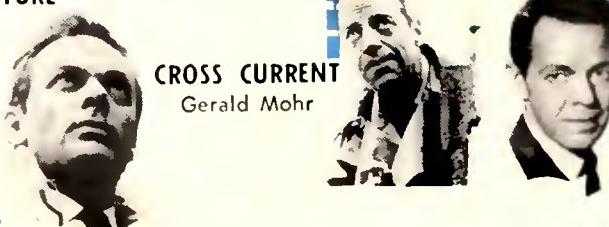
Now, Channel 9 adds to its ABC-TV rating winners (and such fine KMBC-TV feature film as the powerhouse David O. Selznick package) the great properties illustrated here. Take your choice of availabilities in these wonderful programs of adventure, intrigue, comedy and mystery. Your PGW Colonel can give you all the details!

**SHERLOCK HOLMES**  
Ronald Howard



**WATERFRONT**  
Preston Foster

**CROSS CURRENT**  
Gerald Mohr



**THE FALCON**  
Charles McGraw

**THE LONE WOLF**  
Louis Hayward

**PUBLIC DEFENDER**

Barry Nelson

**CONFIDENTIAL FILE**

Paul Coates

**THE HUNTER**

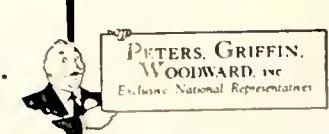
Reed Hadley

**ELLE**

Hugh

**BY-LINE**

Mark Stevens



PETERS, GRIFFIN,  
WOODWARD, INC.  
Exclusive National Representatives

DON DAVIS, President  
JOHN T. SCHILLING, Executive Vice President  
GEORGE HIGGINS, Vice President and Manager  
MORI GREINER, Manager, KMBC-TV  
DICK SMITH, Manager, KMBC-KFRM Radio

